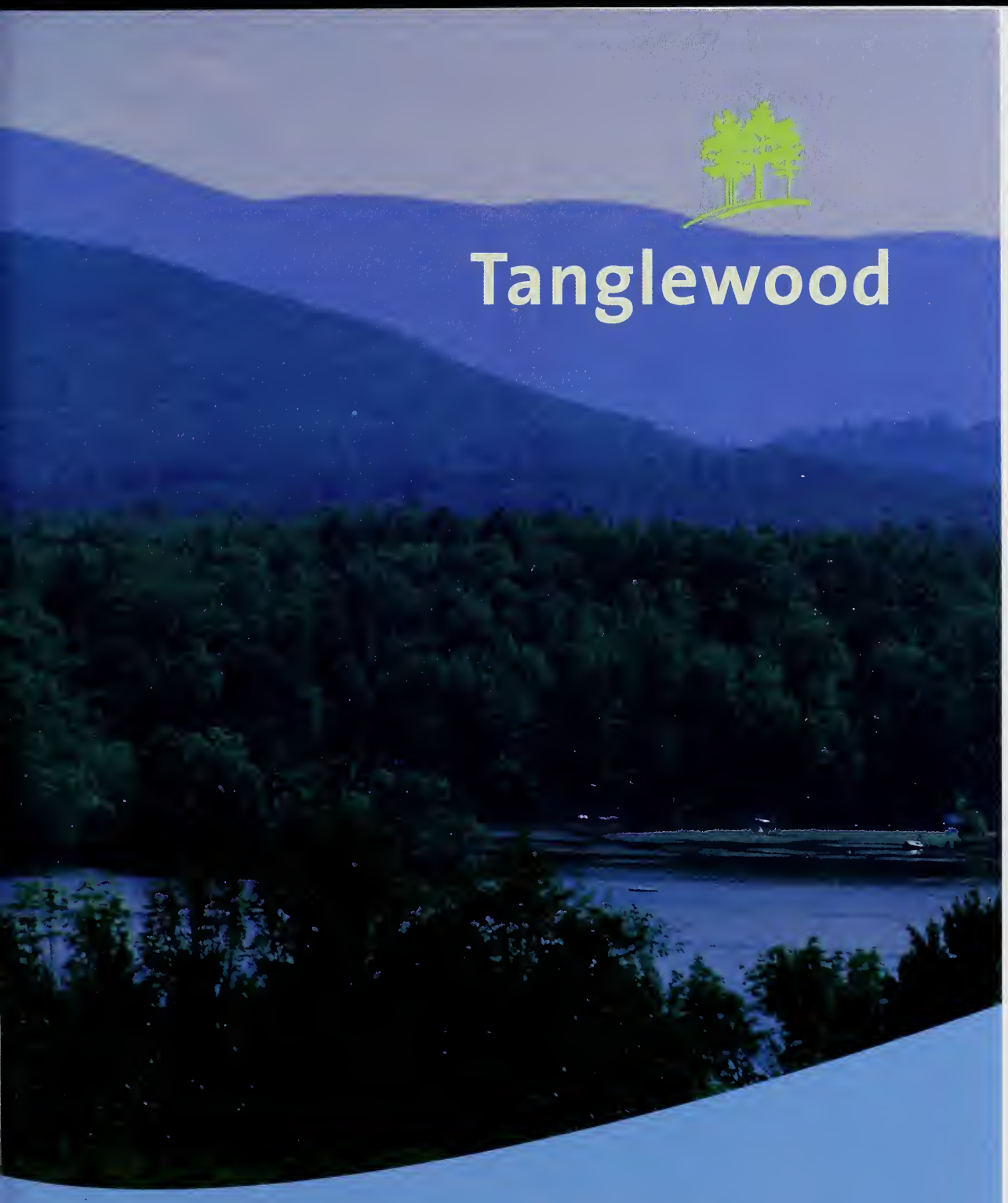


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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center: Celebrating the 65th Anniversary of the Music Shed at Tanglewood



An exhibit commemorating the 65th anniversary of the Music Shed at Tanglewood (inaugurated 1938) has been mounted by the BSO Archives in the Tanglewood Visitor Center. Finnish architect Eliel Saarinen was hired in 1937 to design a permanent structure for the Berkshire Symphonic Festival. When his plans exceeded budget, the Festival's Trustees engaged Stockbridge engineer Joseph Franz to modify Saarinen's design. The Shed built with Franz's modifications stands today with few changes, one of those being the Edmund Hawes Talbot Memorial Stage Canopy installed in 1959 to improve the Shed's acoustics.

The exhibit also features items relating to the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen, completed in 1941, and remained the TMC's main performance venue until the opening of Seiji Ozawa Hall in 1994. Besides items preserved in the BSO Archives, the exhibit also features photographs courtesy of the Stockbridge Library Association Historical Collection. Also on display are materials related to the operas by Osvaldo Golijov and Robert Zuidam commissioned by the TMC and receiving their world premieres this summer.

Shown here is the Shed under construction in the spring of 1938. Steel trusses 90 feet long weighing 16 tons were transported by rail from Bethlehem Steel to Lenox, then loaded onto trucks and brought to Tanglewood. Construction of the Shed required more than 300 tons of steel.

Photograph by David Milton Jones

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the twentieth and twenty-first centuries. The summer of 2003 includes TMC Orchestra performances under the direction of Kurt Masur, Rafael Frühbeck de Burgos, James Conlon, and Edo de Waart. Also highlighting the summer are two major special projects. A summer-opening

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7pm through intermission



residency by choreographer Mark Morris and the Mark Morris Dance Group culminates in performances with TMC musicians of a program choreographed by Morris to music of Bach and Stravinsky, including Morris's and Yo-Yo Ma's collaborative work, "Falling Down Stairs." In mid-August, TMC Vocal and Instrumental Fellows will premiere two newly commissioned operas by TMC alumni composers: Osvaldo Golijov's *Ainadamar* and Robert Zuidam's *Rages d'amours*—the first operas to be commissioned by the BSO for performance by the Music Center since Benjamin Britten's *Peter Grimes* in 1946. Composers Golijov and Zuidam will be in residence through much of the season, working with the Fellows on bringing these works to performance. In addition, the Festival of Contemporary Music will be directed by Robert Spano, who will appear as pianist and speaker as well as conduct the TMC Orchestra. Featured composers will include Jennifer Higdon, George Benjamin, and, in honor of his 80th birthday year, György Ligeti. Also during the Festival, the annual Fromm Concert at Tanglewood will feature pianist Pierre-Laurent Aimard performing the U.S. premiere of Benjamin's *Shadowlines* and several of Ligeti's Etudes, as well as Robert Spano and TMC faculty member Ursula Oppens performing Messaien's *Visions de l'Amen*. Work in new music in 2003 will also include a second collaboration with Shakespeare & Company, whereby TMC Fellowship Composers will create music for the company's production of *King Lear*. A string quartet seminar, this year complemented by a seminar on the performance of piano-and-string chamber music led by Claude Frank and Pamela Frank, will again take place close to the start of the season.

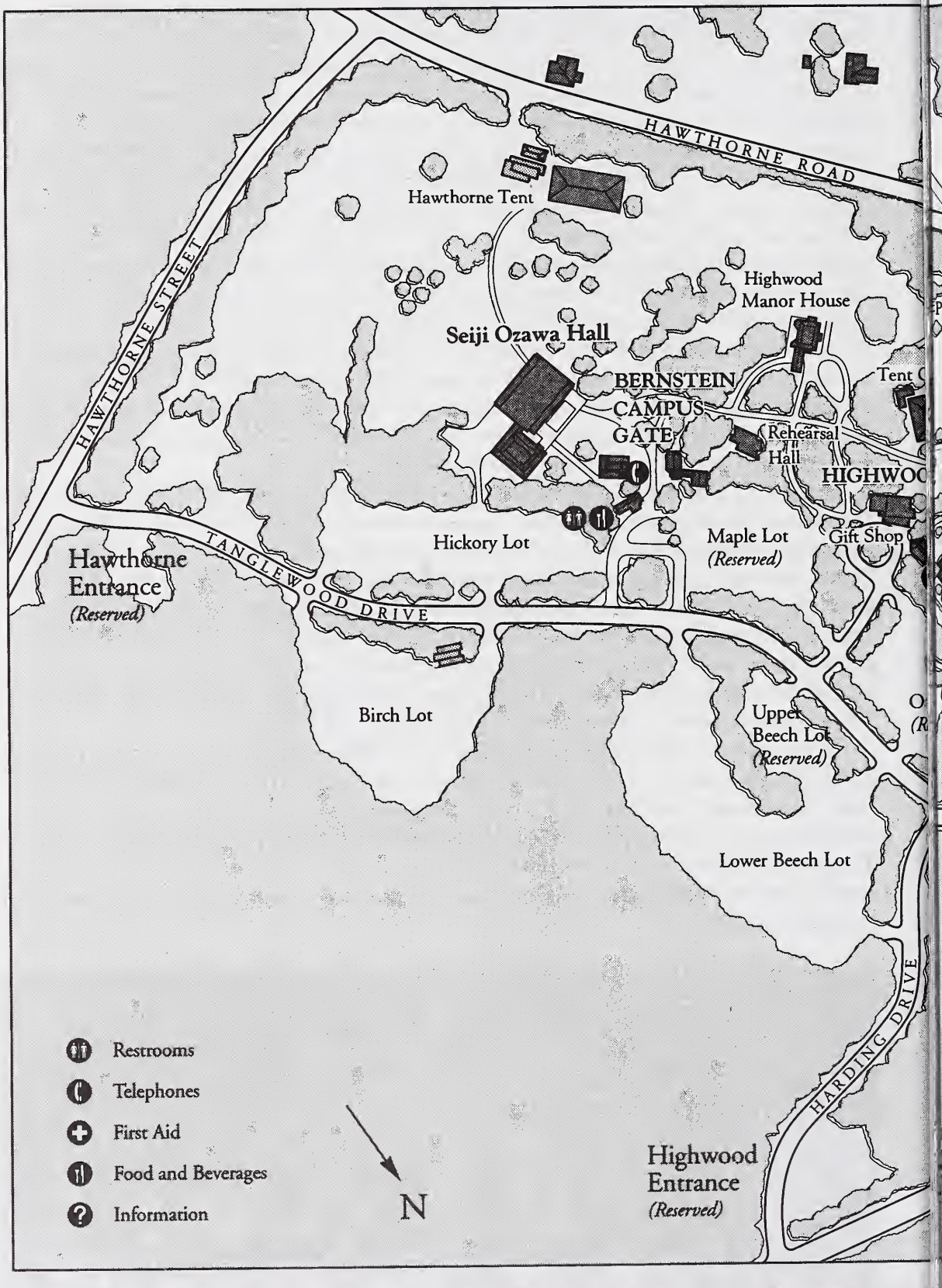
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWOO
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Seranak
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

2003 Tanglewood Association of the Boston Symphony Association of Volunteers

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Seranak Flowers
Faith Mong • Anita Busch
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Peggy Levesque
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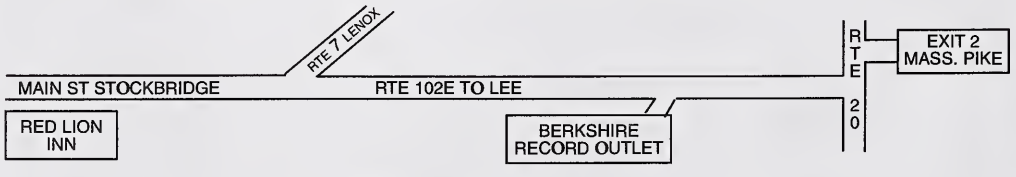
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TMC
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Latecomers will be seated at the first convenient pause in the program.
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Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

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TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

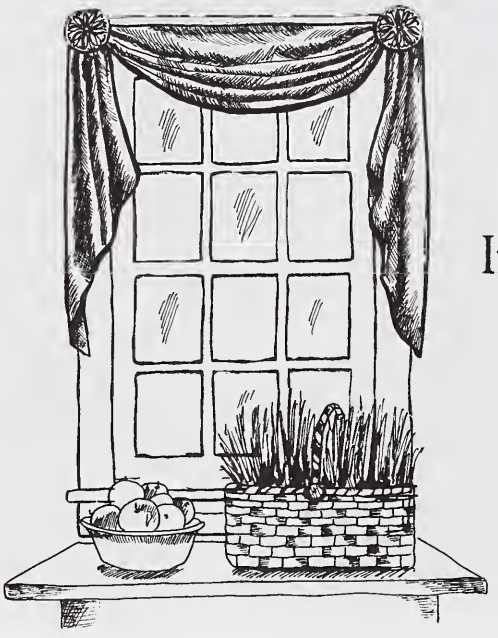
THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

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OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the fifteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

BOSTON SYMPHONY ORCHESTRA

TANGLEWOOD 2003

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

§Gerald Elias

§Frank Powdermaker

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson‡
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substituting, Tanglewood 2003*

*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy
§Joseph Holt

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick
Position endowed by Angelica L. Russell
§Peter Riley Pfitzinger

Editor's Pick - Yankee Magazine's Travel Guide to New England



Suzy in her role as Tosca. 1948

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Miguel Calderón, *Quantum Physics*, 2003

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened more than a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun in 1917 with the Victor Talking Machine Company (the predecessor to RCA Victor), continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hun-

☐ Rachmaninoff

☐ Restaurants

☑ Real Estate

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dredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continued during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

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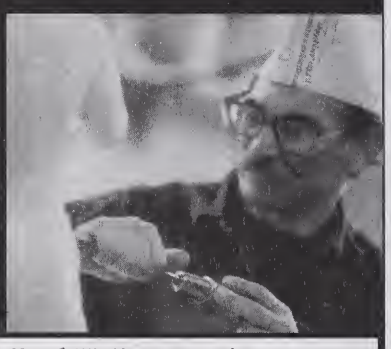
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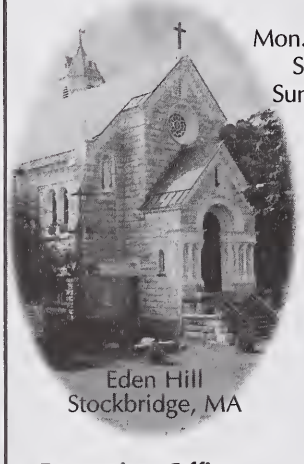
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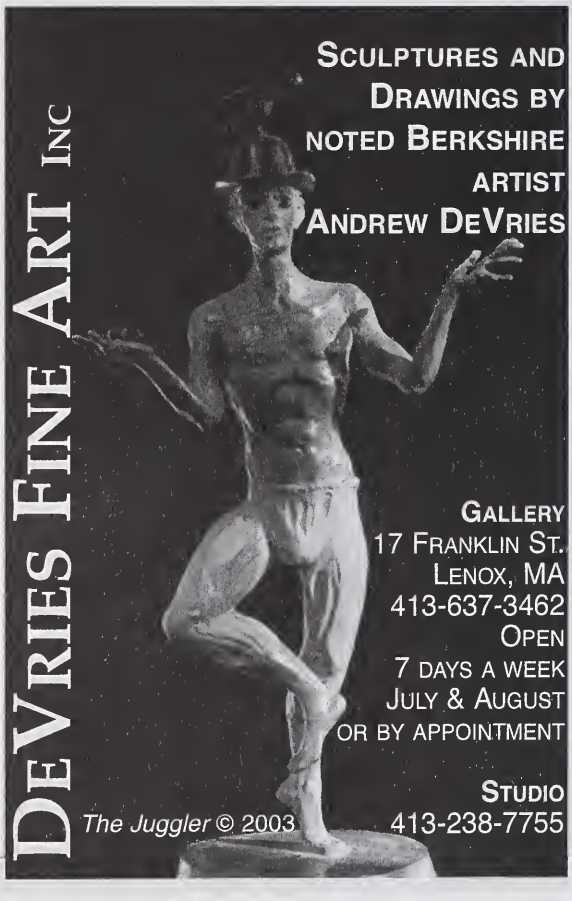
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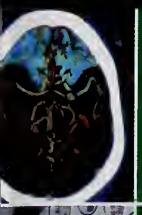
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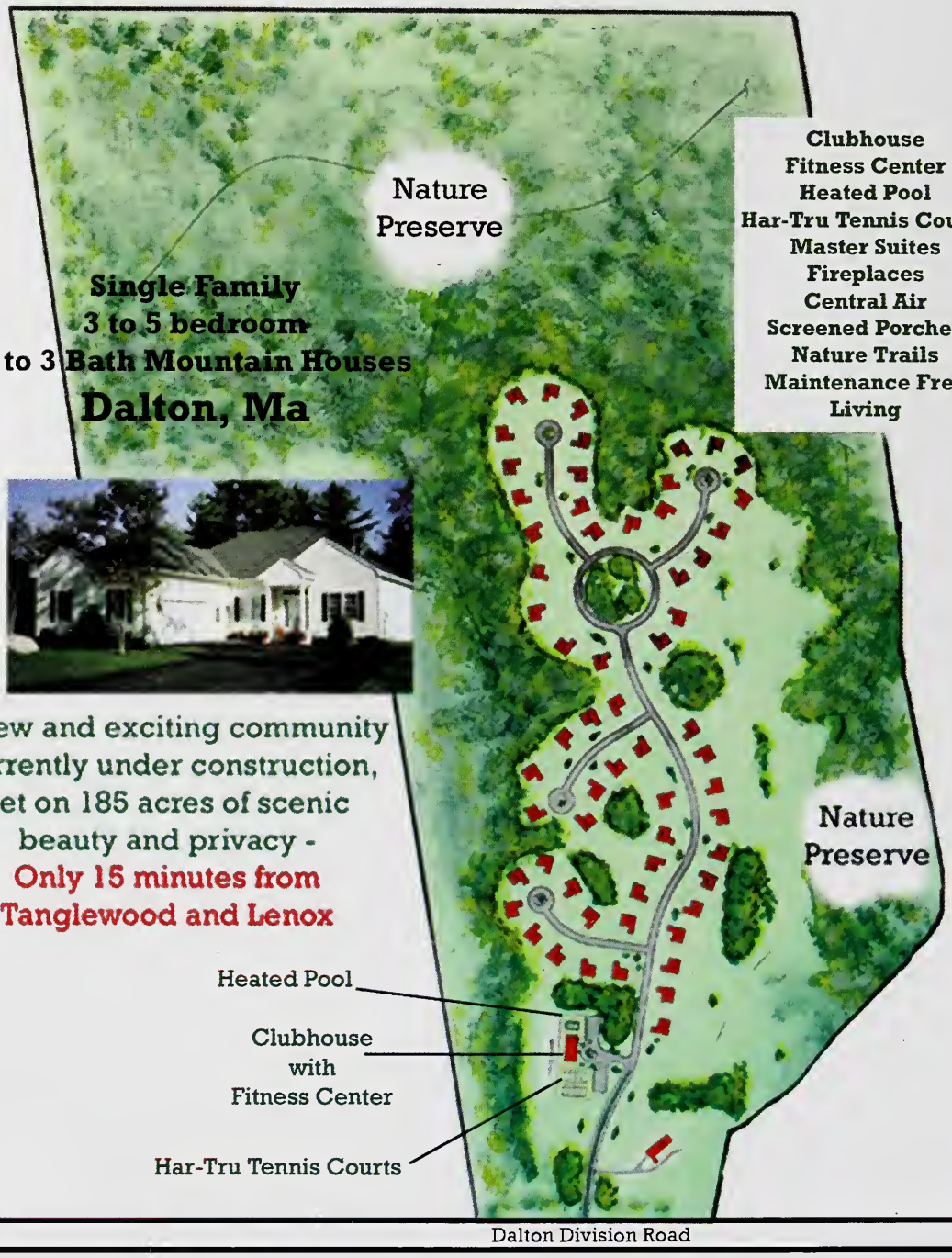
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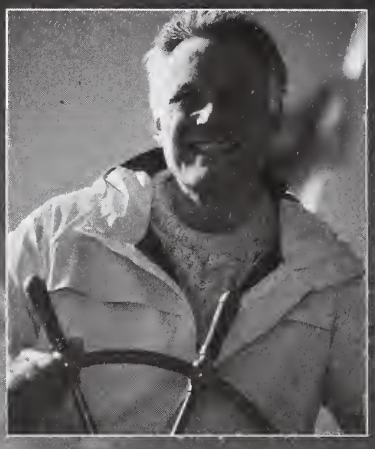
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Friday, June 27, at 8:30

LINCOLN CENTER JAZZ ORCHESTRA with WYNTON MARSALIS
"Rhythm Is Our Business Tour"

Wynton Marsalis, Music Director, *trumpet*
Seneca Black, *trumpet*
Ryan Kisor, *trumpet*
Marcus Printup, *trumpet*
Ron Westray, *trombone*
Andre Hayward, *trombone*
Vincent Gardner, *trombone*
Wess "Warmdaddy" Anderson, *alto and sopranino saxophones*
Ted Nash, *alto and sopranino saxophones, clarinet*
Walter Blanding, Jr., *tenor saxophone*
Victor Goines, *tenor and soprano saxophones, B♭ clarinet, bass clarinet*
Joe Temperley, *baritone and soprano saxophones, bass clarinet*
Eric Lewis, *piano*
Carlos Henriquez, *bass*
Herlin Riley, *drums*

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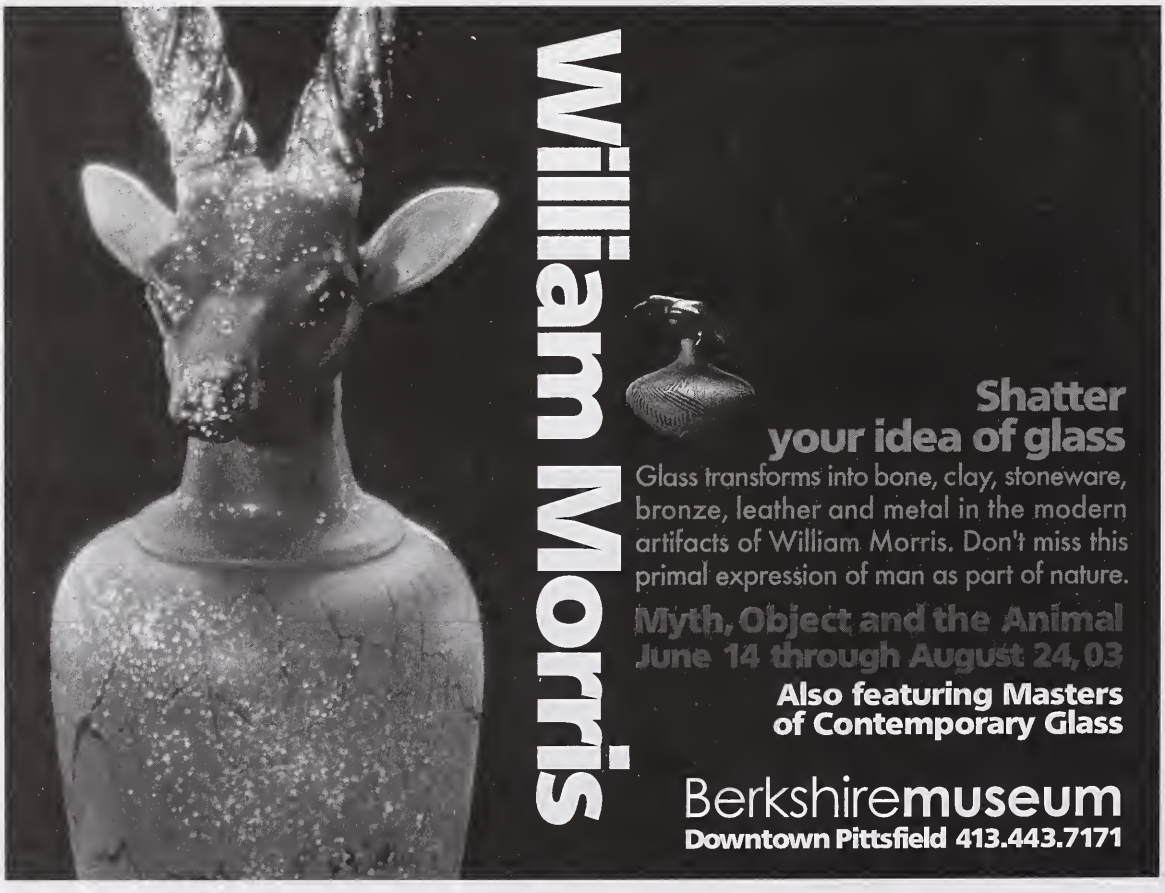
Jazz at Lincoln Center (J@LC) is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of education, performance, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, a weekly national radio program, television broadcasts, recordings, publications, an annual high school jazz band competition and festi-

val, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis and President and CEO Hughlyn F. Fierce, Jazz at Lincoln Center will produce more than 450 events during its 2002-03 season. Currently, Jazz at Lincoln Center is building its new home—Frederick P. Rose Hall—the first-ever education, performance and broadcast facility devoted to jazz, slated to open in fall 2004.

The **Lincoln Center Jazz Orchestra** (LCJO), composed of 15 of the finest jazz soloists and ensemble players today, has been the J@LC resident orchestra for over 10 years. J@LC features the remarkably versatile LCJO in nearly all aspects of its programming: the LCJO performs and leads educational events in New York, across the U.S. and around the globe; in concert halls, dance venues, jazz clubs, public parks, riverboats, and churches; and with symphony orchestras, ballet troupes, local students and an ever-expanding roster of guest artists. Education is a major part of J@LC's mission, and its educational activities are coordinated with concert and LCJO tour programming. These programs, many of which feature LCJO members, include the celebrated Jazz for Young People℠ family concert series, the *Essentially Ellington* High School Jazz Band Competition & Festival, the Jazz for Young People™ Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. J@LC educational programs comprise two-thirds of its overall programming, and annually reach over 110,000 students, teachers, and general audience members.

The J@LC weekly radio series, *Jazz From Lincoln Center*, hosted by Ed Bradley, is distributed by the WFMT Radio Networks. Winner of a 1997 Peabody Award, *Jazz From Lincoln Center* is produced in conjunction with Murray Street Enterprise, New York.

Under Music Director Wynton Marsalis, the LCJO spends over half of the year on tour. The LCJO performs a vast repertoire, from rare historic compositions to J@LC-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gilles-



pie, Benny Goodman, Charles Mingus, Sy Oliver, Oliver Nelson, and many others. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Ray Santos, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, and Loren Schoenberg.

J@LC also regularly premieres works commissioned from a variety of composers, including Benny Carter, Joe Henderson, Benny Golson, Jimmy Heath, Wayne Shorter, Sam Rivers, Joe Lovano, Chico O'Farrill, Freddie Hubbard, Charles McPherson, Marcus Roberts, Geri Allen, Eric Reed, Wallace Roney, and Christian McBride, as well as LCJO members Wynton Marsalis, Wycliffe Gordon, Ted Nash, and Ron Westray.

Over the last few years, the LCJO has collaborated with many of the world's leading orchestras, including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago, and London symphony orchestras, the Orchestra Esperimentale in São Paolo, Brazil, and others. In the past few years the LCJO has also been featured in several education and performance residencies in Vienna; France; Perugia, Italy; Prague, Czech Republic; London, Lucerne, Berlin, and São Paulo.

Television broadcasts of J@LC programs have helped broaden the awareness of its unique efforts in music. Concerts by the LCJO have aired in the U.S., England, France, Spain, Germany, the Czech Republic, Portugal, Norway, Brazil, Argentina, Australia, China, Japan, Korea, and the Philippines. J@LC has appeared on six *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide, most recently in December 2001 with the New York Philharmonic. The LCJO was also featured in a Thirteen/WNET production of "Great Performances," entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," which aired on PBS. In September 2002, BET Jazz 3 premiered a weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the LCJO around the world.

To date, nine recordings featuring the LCJO have been released and internationally distributed: *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start and Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992). For more information on J@LC, please visit www.jazzatlincolncenter.org.



Wynton Marsalis (Music Director, trumpet) is the Artistic Director of J@LC. Born in New Orleans in 1961, Mr. Marsalis began his classical training on trumpet at age twelve and soon began playing in local bands of diverse genres. He entered The Juilliard School at age seventeen and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and since he has recorded more than thirty jazz and classical recordings, which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year; he repeated this feat in 1984. Mr. Marsalis's compositions include *Sweet Release*, *Jazz: Six Syncopated Movements*, *Jump Start*, *Citi Movement/Griot New York*, *At the Octoroon Balls*, *In This House, On This Morning*, and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the Pulitzer Prize in music, for his oratorio *Blood on the Fields*, which was commissioned by J@LC. In 1999, he released eight new recordings in his unprecedented "Swinging into the 21st" series, and premiered several new compositions, including the ballet *Them Twos*, for a June 1999 collaboration with the New York City Ballet. That same year he premiered the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Lincoln Center Jazz Orchestra (LCJO) and the Morgan State University Choir in December 1999. *All Rise* was released on CD October 1, 2002, by Sony Classical. Recorded on September 14 and 15, 2001, in Los Angeles in those tense days following 9/11, the *All Rise* CD features the LCJO along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers, and the Northridge Singers. Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People*[SM] concerts produced by J@LC. Mr. Marsalis has also been featured in the video series *Marsalis on Music* and the radio series *Making the Music*. He has also written two books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart, and recently released *Jazz in the Bittersweet Blues of Life* with Carl Vigeland. On March 20, 2001, Mr. Marsalis was named a

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Wess "Warmdaddy" Anderson (alto and sopranino saxophones) began playing the saxophone at age fourteen. He attended Jazzmobile workshops in Harlem, studied with Frank Wess, Frank Foster, and Charles Davis, and frequented jam sessions led by saxophonist Sonny Stitt at the Blue Coronet. Before entering Southern University, where he studied with clarinetist Alvin Batiste, Mr. Anderson met Wynton and Branford Marsalis. In 1988, he became a member of Wynton Marsalis's Septet, with which he toured and recorded for seven years, and has been a member of the LCJO since 1992. As a leader, Mr. Anderson has recorded and released three solo albums entitled *Warmdaddy in the Garden of Swing* (1994), *The Ways of Warmdaddy* (1996) and *Live at the Village Vanguard* (1998). Mr. Anderson is a frequent participant in J@LC educational events, and serves on the faculty of the Juilliard Institute for Jazz Studies.

Seneca Black (trumpet) was born on April 15, 1978 and was inspired to pursue jazz after being introduced, at age fourteen, to the music of Duke Ellington by Wynton Marsalis. After studying trumpet at the New World School of the Arts in Miami, Mr. Black moved to New York City to study with master trumpeter Lew Soloff at the Manhattan School of Music. Mr. Black has performed with Chico O'Farrill's Afro-Cuban Jazz Orchestra, the Mingus Big Band, the New York State of the Art Jazz Orchestra, and the Manhattan Jazz Orchestra, and has been a member of the LCJO since 1997.

Walter Blanding, Jr. (tenor saxophone) was born in 1971 in Cleveland, Ohio, to a musical family and began playing the saxophone at age six. In 1981, he moved with his family to New York City, and by age sixteen was performing regularly with his parents at the Village Gate. Mr. Blanding attended LaGuardia High School for Music & Art and the Performing Arts and continued his studies at the New School for Social Research. Mr. Blanding lived in Israel for four years, where he had a major impact on the music scene, inviting great artists such as Louis Hayes, Eric Reed, and others to perform. He also taught in several Israeli schools and toured the country with his ensemble. During this period, Newsweek described him as "Jazz's Ambassador to Israel." His first recording, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of 1991. Since then, he has performed or recorded with many artists, including Cab Calloway, the Wynton Marsalis Septet, Marcus Roberts, Illinois Jacquet, Eric Reed, Roy Hargrove, and others. His latest release, *The Olive Tree*, features fellow members of the LCJO.

Vincent R. Gardner (trombone) was born in Chicago in 1972 and raised in Virginia. His family had a strong musical background, including his mother, his brother, and his father, Burgess Gardner, a trumpeter and music educator who has been active in Chicago since the 1960s. Singing in church from an early age, Vincent Gardner began playing piano when he was six and studied the violin, saxophone, and French horn before deciding on the trombone at age twelve. He became interested in jazz in high school. He attended Florida A& M University and the University of North Florida. Performing during the summer with a jazz band at Walt Disney World, he caught the ear of Mercer Ellington, who hired him on his first professional job. After college, he moved to New York to pursue his professional career. Mr. Gardner has performed, toured, and recorded with The Duke Ellington Orchestra, Bobby McFerrin, The Count Basie Orchestra, Frank Foster, The Glenn Miller Orchestra, Chaka Kahn, A Tribe Called Quest, Nancy Wilson, McCoy Tyner, Nicholas Payton, Illinois Jacquet, Wynton Marsalis, Tommy Flanagan, Marcus Roberts, Matchbox 20, Jimmy Heath, Lauryn Hill, and others. He has been a member of the LCJO since 2000.

Victor Goines (tenor and soprano saxophones, clarinet and bass clarinet) was born and raised in New Orleans. He received his bachelor of music education degree from Loyola University (New Orleans), and his master of music degree from Virginia Commonwealth

University. Mr. Goines serves as the Director of The Juilliard Institute for Jazz Studies and serves as Education Consultant to Jazz at Lincoln Center. He has previously served on the music faculties of Florida A & M University, Xavier University, Loyola University, and The University of New Orleans. A member of the LCJO since 1993, Mr. Goines is also an acclaimed solo artist and leads his own quintet. He has made several recordings as a leader, including *Sunrise to Midnight* (2000), *To Those We Love So Dearly* (1999), *Joe's Blues* (1998), and *Genesis* (1992). He has performed and recorded with The Wynton Marsalis Septet, The Ellis Marsalis Quartet, The Wycliffe Gordon Quintet, Marcus Roberts and The Academy Of The Ascension, The Smithsonian Masterworks Orchestra, Terence Blanchard, Ruth Brown, Dizzy Gillespie, Lionel Hampton, Freddie Hubbard, James Moody, Dianne Reeves, and a host of other renowned musicians and ensembles in a wide variety of genres.

Andre Hayward (trombone) was born in Houston, Texas in 1973. He started playing trombone and tuba at age eleven, performing in his junior high school jazz band and studying with trombonist Steve Baxter. Mr. Hayward attended Texas Southern University and landed his first engagement with Roy Hargrove, touring with the trumpeter to Europe. Summers spent performing at Walt Disney World gave him the opportunity to perform with many noted singers, including Joe Williams, Diane Schuur, Eartha Kitt, Rosemary Clooney, and others. Mr. Hayward performed with the late singer/bandleader Betty Carter for five years, and has performed and/or recorded with Illinois Jacquet, Russell Gunn, and the Ellington Orchestra under Mercer Ellington. He has been a member of the LCJO since 1999.

Carlos Henriquez (bass) was born in 1979 in the Bronx, New York. After having studied classical guitar in junior high school, he started playing bass at The Juilliard School's Music Advancement Program. Mr. Henriquez entered LaGuardia High School of Music & Art and Performing Arts, where he performed in the LaGuardia Concert Jazz Ensemble, which earned first place in the J@LC First Annual *Essentially Ellington* High School Jazz Band Competition and Festival in 1996, and second place the following year. Mr. Henriquez has performed with such artists as Steve Turre, Eddie Palmieri and Tito Puente, Carlos Santana,



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and George Benson. He traveled with the LCJO during its 1998 summer tour of the United States, Canada, and Japan. Mr. Henriquez was also featured in on the LCJO Fall 1998 World Tour of Europe, South America, and the U.S. He has recorded, toured, and performed with artists including Wynton Marsalis, Gonzalo Rubalcaba, Danilo Perez, and Celia Cruz.

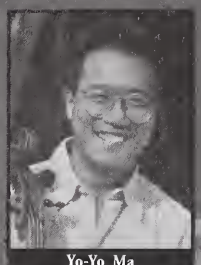
Ryan Kisor (trumpet) was born in 1973 in Sioux City, Iowa, and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Mr. Kisor enrolled in the Manhattan School of Music in 1991, where he studied with trumpeter Lew Soloff. He has worked with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. As well as being an active sideman, Mr. Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the LCJO since 1994.

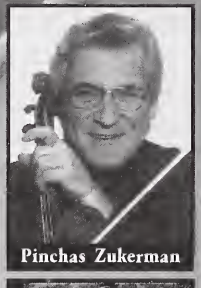
Eric Lewis (piano) was born in Camden, New Jersey, and has played the piano since he was three years old. His mother, a classically trained flutist, music teacher, and arranger, along with other artistic family members, imbued Mr. Lewis with the love of music. After his mother and grandmother initiated his piano instruction, Mr. Lewis studied music theory and classical piano at Settlement School of Music in Philadelphia. Later, Mr. Lewis was awarded a full scholarship to Manhattan School of Music, where he developed the powerful techniques of Art Tatum under the tutelage of Jaki Byard. Upon graduation from college, bassist Lonnie Plaxico recommended him for Cassandra Wilson's band, a gig that lasted several years. At age sixteen he was a semi-finalist in the 1989 Thelonious Monk International Piano Competition; he won the competition ten years later. Mr. Lewis has toured with the Lincoln Center Jazz Orchestra and also the Elvin Jones Jazz.

Ted Nash (alto and soprano saxophones, clarinet) was born in 1959 in Los Angeles into a musical family—his father Dick Nash and uncle Ted Nash both being well-known jazz and studio musicians. He first came to New York at the age of eighteen and soon after released his first album as a leader, *Conception*. Within a couple of years he joined the Mel Lewis Jazz Orchestra, an association that lasted for more than ten years. It was in this fertile environment that Nash began to write his first arrangements, which were featured on two of the band's recordings. In 1994, Nash was commissioned by the Davos Musik Festival (Switzerland) to compose for a string quartet in a jazz setting. This commission was the inspiration for *Rhyme and Reason*, which was voted one of the top five CDs of 1999 by *Jazz Times* Magazine. Besides being a regular member of the Lincoln Center Jazz Orchestra—which he joined in 1997—Mr. Nash recently toured Europe with the Carnegie Hall Big Band, and toured and recorded with Marcus Roberts and Joe Lovano. He can be heard on several acclaimed CDs produced by the Jazz Composers Collective, including the Herbie Nichols Project's *Love is Proximity* and *Dr. Cyclops' Dream* and Ben Allison's *Medicine Wheel*, *Third Eye*, and *Riding the Nuclear Tiger*, as well as recordings by Wynton Marsalis, Wycliffe Gordon, and others. His latest CD, *Sidewalk Meeting*, featuring his new ensemble Odeon, was released in June 2001.

Marcus Printup (trumpet) was born and raised in Conyers, Georgia. He had his first musical experiences hearing the fiery gospel music his parents sang in church, later discovering jazz as a senior in high school. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991, Mr. Printup's life changed drastically when he met his mentor to this day, pianist Marcus Roberts. Mr. Roberts introduced him to Wynton Marsalis, which led to his induction into the LCJO in 1993. Mr. Printup has worked with Betty Carter, Dianne Reeves, Eric Reed, Cyrus Chest-




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nut, Wycliffe Gordon, and Mr. Roberts, among others. Mr. Printup has several records as a leader: *Song for the Beautiful Woman, Unveiled, Hub Songs, Nocturnal Traces*, and his most recent, *The New Boogaloo*. He made his screen debut in the 1999 movie *Playing by Heart* and was featured on the film's soundtrack.

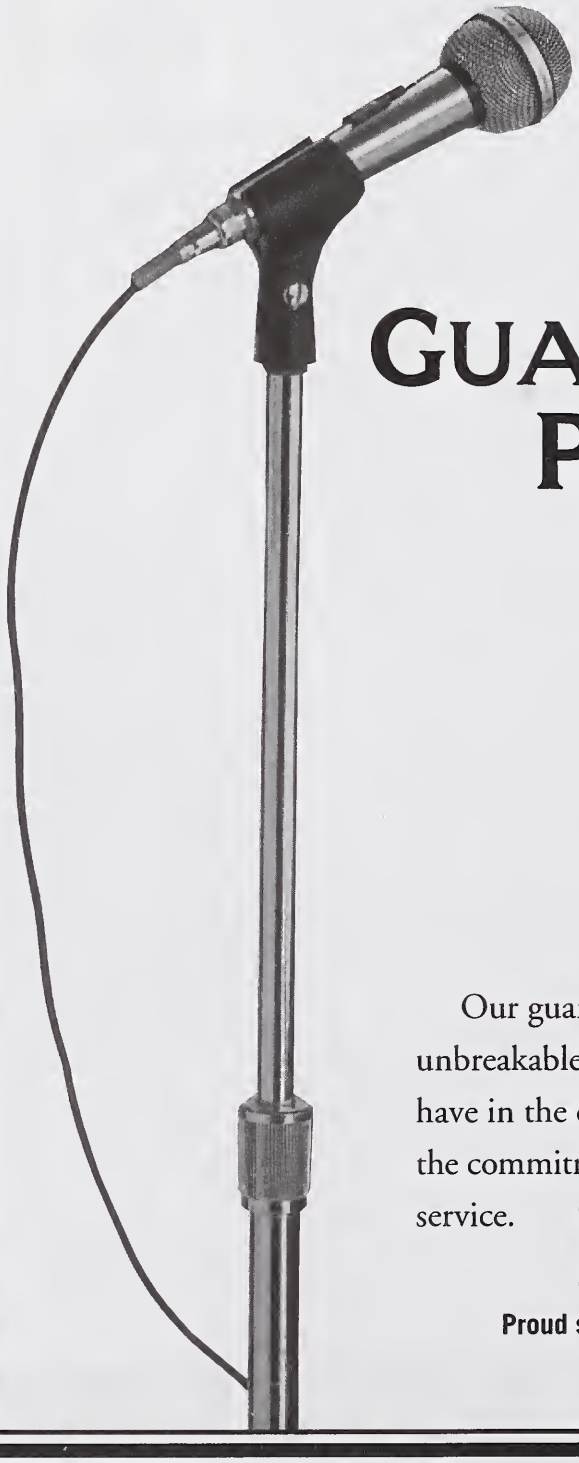
Herlin Riley (drums) was born into a musical family in New Orleans and began playing the drums at age three. Mr. Riley was a member of Ahmad Jamal's band from 1984 through 1987, and has performed and/or recorded with Dianne Reeves, Marcus Roberts, Dr. John, Harry Connick, Jr., George Benson, Steve Turre, and The Clayton Brothers, among others. His theater experience includes playing in *One Mo' Time* and *Satchmo: America's Musical Legend*. In the spring of 1988, he joined Wynton Marsalis's Septet, with which he toured and recorded for six years. He appeared on the cover of the April 1995 issue of *Modern Drummer* and is featured in an instructional video, "New Orleans Drumming Ragtime and Beyond—Evolution of a Style." Mr. Riley has performed regularly with the LCJO since it began touring in 1992. He has released one recording as a leader, *Watch What You're Doing*, which features fellow LCJO members.

Joe Temperley (baritone and soprano saxophones, bass clarinet) was born in Scotland and first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton's band from 1958 to 1965, which toured the U.S. in 1959. In 1965, he came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, the Thad Jones-Mel Lewis Orchestra, and Clark Terry, among many others. In October 1974, he toured and recorded with The Duke Ellington Orchestra as a replacement for Harry Carney. Mr. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include the *Cotton Club, Biloxi Blues, Brighton Beach Memoirs, When Harry Met Sally*, and *Tune In Tomorrow*, composed by Wynton Marsalis. Mr. Temperley is a mentor and a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls seventy young musicians ages seven to seventeen playing in three full-size bands. Mr. Temperley has released several albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998), and *Double Duke* (1999) with several fellow LCJO members. He is an original member of the LCJO, and serves on the faculty of the Juilliard Institute for Jazz Studies.

Ron Westray (trombone) was born in 1970 in Columbia, South Carolina. He began studying piano at age five and was introduced to the trombone at age eleven. In 1991, while studying at South Carolina State University, Mr. Westray met Wynton Marsalis and Marcus Roberts in a Columbia jazz club and soon joined the Marcus Roberts Septet for several recordings and national tours. Mr. Westray received his B.A. in trombone performance from South Carolina State University and his M.A. from Eastern Illinois University. Mr. Westray toured Europe as a member of the group Jazz Futures II in the summer of 1992. In addition to leading his own ensembles and working as a sideman, Mr. Westray recorded a widely acclaimed album with fellow LCJO trombonist Wycliffe Gordon entitled *Bone Structure*. He first performed with the LCJO in 1993 in which he serves as lead trombonist, frequently contributing new compositions and arrangements.



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with GARRISON KEILLOR

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THE NILSSON SISTERS
DAN NEWTON
HSING-AY HSU

Cast: Tim Russell, Sue Scott
Sound Effects: Fred Newman

The Guy's All-Star Shoe Band

Richard Dworsky, piano	Gary Raynor, bass
Pat Donohue, guitar	Arnie Kinsella, percussion

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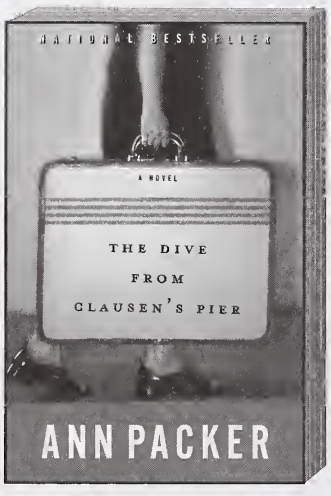
A Note From the Host

Dear Friends,

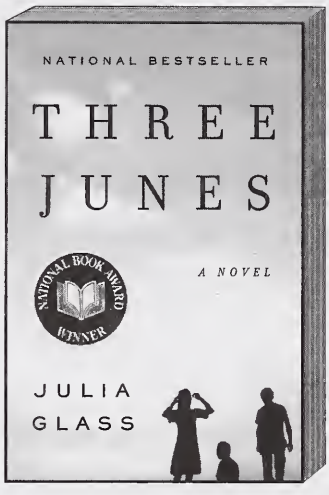
Today's show is our last live broadcast until the end of September, just so you know what's going around in our little pointy heads onstage: we're thinking, In two more hours we'll be living the good life just like those people out on the lawn. Free and easy, living off the fat of the land without a care in the world.

That's how we think of you. With envy and admiration. Your elegant clothes, your

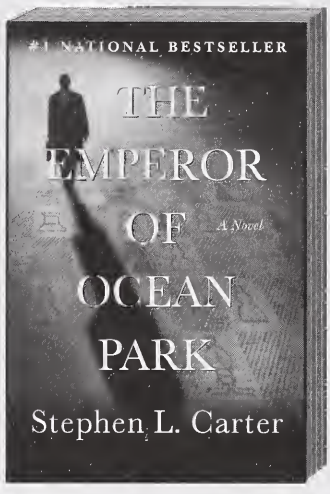
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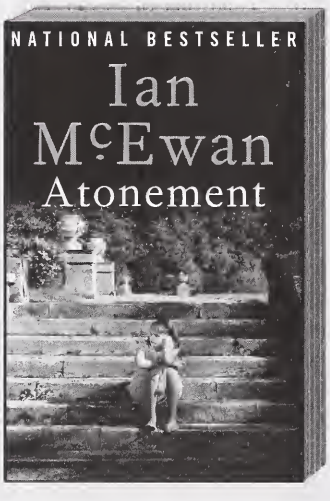
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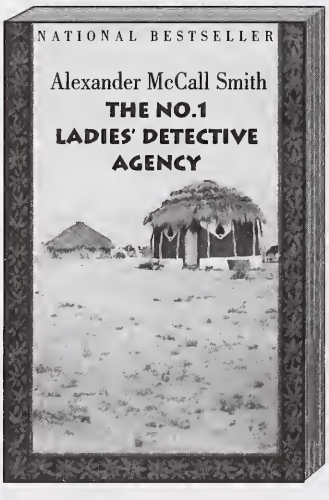
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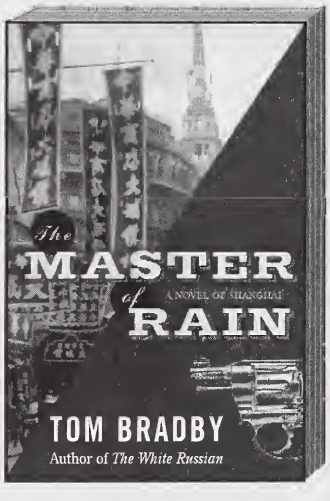
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We like to wind up our season here at Tanglewood for the paradise setting and for the spirit of youth wafting around (from the music camp) and for the spirited audience and of course for the fact that we're far from home and can sink into a rocking chair afterward on the porch of the Edith Wharton Inn and enjoy a glass of iced tea and a sliver of rhubarb crisp and a sense of accomplishment, and then of course comes tomorrow and the grim struggle for survival resumes. The long trip down the Turnpike to Logan Airport, the long wait at security, the discovery of the scissors in the carry-on and subsequent body search and interview, the turbulent flight home in the middle seat between the fundamentalist guy and the big lady with the little dog, the unkempt lawn, the water on the kitchen floor, the unanswered mail including angry notes from people whom I promised to write something for by mid-June and here it is two weeks later and where is that 2000-word piece on "The Art Of Storytelling In The Internet Age" and I must sit down and drudge away at something I know nothing, utterly nothing, about, as if I were a 19-year-old English major and not a 60-year-old faded radio announcer.

But that's tomorrow. Today is splendid. For us and, we hope, for you. Have a glorious summer and thanks for making this day so pleasant for us little people on stage.



A PRAIRIE HOME COMPANION was first broadcast on July 6, 1974 in St. Paul. It originated for several years from the St. Paul Arts & Science Center across the street from the theater, and did summer shows in the yard that faces Exchange Street. It moved to this building in 1978. It is carried on more than 530 stations and on the Armed Forces Network Europe, the Far East Network, and in dozens of European cities via the Astra satellite network.

GARRISON KEILLOR was born in Anoka, Minnesota, and graduated from the U. of M. He lives in St. Paul. He is the author of numerous books and a member of the American Academy of Arts & Letters. TIM RUSSELL is heard on WCCO-AM on "WCCO Midday Live with Tim Russell and Patty Peterson," 9 am-noon weekdays. This is his tenth season as a regular on PHC. SUE SCOTT joined the show in 1992. She has performed with the Great American History Theatre, Mixed Blood Theater, and the Illusion, and in the one-woman show, *The Search for Signs of Intelligent Life in the Universe*. Joining us tonight is Tour Sound Effects man FRED NEWMAN, an actor, writer, and sound designer. His work can be heard and seen on the Nickelodeon/Disney series "Doug," and public TV's "Between the Lions."

The **SHOE BAND** is led by PHC music director RICHARD DWORSKY, a regular since 1986. He has been a studio musician for 30 years and has worked with the Children's Theater Company in Minneapolis, singer Al Jarreau, Kristin Chenoweth, the Hopeful Gospel Quartet, and has recorded on the Windham Hill label. His latest CD is "So Near and Dear to Me" (Prairie Home Productions, LLP). PAT DONOHUE (guitar) is a St. Paul guy, a National Finger Picking Guitar Champion and songwriter. His latest CD is "Radio Blues" (Pairie Home Productions, LLP). GARY RAYNOR (bass) has performed with Sammy Davis Jr., the Count Basie band, and the Minnesota Klezmer Band. He teaches jazz bass at the U. of M. ARNIE KINSELLA (percussion), a PHC regular for 13 seasons, has performed with Vince Giordano and the Nighthawks, The Manhattan Rhythm Kings, and Leon Redbone.

LEO KOTTKE was born in Athens, Georgia, but grew up in Muskogee, Oklahoma, where he began playing the trombone. Kottke learned theory and harmony from playing the trombone, but was introduced to his instrument of choice, the guitar, by his mom. When he was 12 she bought him a dime store guitar to entertain him when he was sick with mono. Kottke is now a self-taught guitarist who is renowned as one of the most innovative acoustic guitar-

ists of all time. He has released twenty-five albums and recorded with such artists as Rickie Lee Jones, Lyle Lovett, and John Gorka, although he usually performs solo. Kottke plays and writes music for the guitar and tours all over the U.S., Australia, and Europe. He was also installed in the Guitar Player Magazine's Hall of Fame.

THE NILSSON SISTERS grew up in Anoka, Minnesota, and learned to play violin from their grandfather. Although they live and work separately, the Nilsson Sisters enjoy combining their musical talent whenever possible. Kristina Nilsson received her master's degree from the New England Conservatory and is an active freelance musician in the Boston area. She is a founding member of the Pro Arte Chamber Orchestra and serves as its concertmaster, and also performs with the Boston Pops. Elsa Nilsson graduated from the Curtis Institute of Music in Philadelphia and has served as concertmaster of the Pennsylvania Ballet Company Orchestra. Since 1977 Elsa has been a member of the St. Paul Chamber Orchestra. Jenny Lind Nilsson studied violin at the New School of Music in Philadelphia and the Manhattan School of Music. Jenny is an active freelance musician in the Twin Cities and the New York City area and she plays viola with the New York Symphonic Ensemble.

DAN NEWTON, a.k.a. "Daddy Squeeze," studied folklore and music at the University of Nebraska and traveled extensively in the British Isles and across the U.S., learning whatever he could about regional music and food. Dan now resides in St. Paul where he maintains his life-long fascination with all things spicy, pungent food, French Roast coffee, dark beer, Jugband, Cajun Gypsy and Cumbia music, and unbelievable stories. He collects hot sauce, and enjoys playing baseball and watching Betty Boop cartoons with his son, Walker. Dan spends most his time playing accordion with his group, the "Café Accordion Orchestra," performing the repertoire of the popular Parisian dance bands of the 1920s and '30s, Musette orchestras. He also performs regularly with country blues singer and guitarist Dr. John Walker as "Daddy Squeeze and the Doctor," and with the bands Jumbo Ya Ya, Guys Can Talk, dotCombo, and Art Carnage. He has appeared on recordings by Prudence Johnson, the Proclaimers, Peter Ostroushko, Son Volt, and Neal & Leandra. In 2002 Dan released his 7th CD, "La Vie Musette."

A Fellow at the Tanglewood Music Center this summer, pianist **HSING-AY HSU** made her stage debut at the age of four and has since performed at such venues as Carnegie Hall, the

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Kennedy Center, and Alice Tully Hall at Lincoln Center, just to name a few. She is a recipient of the 2003 McCrane Foundation Artist Grant (which she also received in 2001) and was awarded a USA Gold Medallion by President Clinton in 1995 as a United States Presidential Scholar of the Arts. She will make her Houston Symphony debut this fall as the first-prize winner of the 2003 Ima Hogg National Competition. We are delighted that she joins us this evening.

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TANGLEWOOD

Sunday, June 29, 2003, at 8:30
Monday, June 30, 2003, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

We regret that due to illness Craig Smith is unable to conduct in this evening's performance.

We are grateful to have BRAD LUBMAN to conduct "Frisson" (Stravinsky's *Symphonies of Wind Instruments*) and JOHN OLIVER to conduct Bach's *Jesu, meine Freude* at short notice.

Brad Lubman



Brad Lubman, composer and conductor, enjoys a multi-faceted career. His conducting has been praised by such musical luminaries as John Adams, Pierre Boulez, Luciano Berio, Elliott Carter, Steve Reich, Charles Wuorinen, and Michael Tilson Thomas. He frequently conducts the Steve Reich Ensemble and the Ensemble Modern of Frankfurt. Mr. Lubman has appeared with major orchestras and ensembles both here and abroad, including the Saarbruecken Radio Orchestra, Deutsches-Symphonie-Orchester Berlin, New World Symphony, Frankfurt Radio Symphony, Finnish Radio Symphony, Rochester Philharmonic, ASKO Ensemble of Amsterdam, New York New Music Ensemble, and the New Millennium Ensemble, among others. His music has been performed in the United States and Europe by the Cygnus Ensemble, the Guild Trio, the New Millennium Ensemble, Percussion Group The Hague, and the Pittsburgh New Music Ensemble. Mr. Lubman's electronic music has been aired on John Schaefer's show "New Sounds" (on WNYC) and has been used for choreography by the Zambounis Performance Ensemble as well as for the Inter-Arts Festival at Columbia University. Mr. Lubman also writes his own texts for his music; his poetry can be read online at www.nopoetry.com/bradlubman. Mr. Lubman is a member of the Board of Directors of the American Music Center. In May and December 2001, he was the assistant conductor to Michael Tilson Thomas with the San Francisco Symphony. In November 1999, he was assistant conductor to Pierre Boulez for the Boulez Carnegie Hall Workshop. Mr. Lubman has recorded for Auvidis Montaigne, BMG, Bridge, col legno, CRI, Centaur, Koch, and Nonesuch. From 1989-94 he was assistant conductor to Oliver Knussen at the Tangle-

wood Music Center. From 1990-95 he was a faculty member at SUNY Stony Brook as music director of the Stony Brook Symphony and conductor of the Contemporary Chamber Players. From 1985-97 he was a freelance conductor and percussionist in New York City. Mr. Lubman has been Associate Professor of Conducting and Ensembles at the Eastman School of Music in Rochester, New York, since 1997.

John Oliver



John Oliver is the founding conductor of the Tanglewood Festival Chorus, which was organized in the spring of 1970, when Mr. Oliver was director of vocal and choral activities at the Tanglewood Music Center. Since that time he has prepared the chorus for countless Boston Symphony performances in Boston, at Tanglewood, in New York, and overseas including Europe, Hong Kong, and Japan, as well as for numerous Boston Symphony recordings led by Seiji Ozawa and Bernard Haitink, and Boston Pops Orchestra recordings under Keith Lockhart and John Williams. At Tanglewood he also leads the Tanglewood Festival Chorus in its annual Friday-evening Prelude Concert in Ozawa Hall. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

STEINWAY PIANO

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Sunday, June 29, 2003, at 8:30
Monday, June 30, 2003, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JESU, MEINE FREUDE
Music: Johann Sebastian Bach ("Jesu, meine Freude" BWV 227)

Choral:

1.
Jesu, meine Freude,
meines Herzens Weide,
Jesu meine Zier!
Ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
süsser dir soll mir auf Erden
nichts sonst Liebers werden.

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind, die nicht nach dem
Fleische wandeln, sondern nach dem Geist.
Römer 8, 1

2.
Unter deinen Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Lass den Satan wittern,
lass den Feind erbittern,
mir steht Jesus bei!
Ob es itzt gleich kracht und blitze,
ob gleich Sund und Hölle schrecken;
Jesus will mich decken.

Denn das Gesetz des Geistes, der da lebendig
machet in Christo Jesu, hat mich frei gemacht
von dem Gesetz der Sünde und des Todes.
Römer 8, 2

3.
Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht dazu!
Tobe, Welt, und springe;
ich steh hier und singe
in gar sichrer Ruh!
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
ob sie noch so brummen.

Chorale:

1.
Jesus, my joy,
my heart's repose,
Jesus, my treasure!
My heart
has long been troubled
and desirous of thee.
Lamb of God, my bridegroom,
without thee, nothing good
can be my earthly lot.

Damnation befalls not those who are in Christ,
and who pursue not the flesh but the spirit.

Romans 8:1

2.
Beneath thy shield
I am protected from the raging
of all my enemies.
Let Satan storm,
let the evil one rage,
Jesus will stand by me
through thunder and lightning,
against sin and hell
Jesus will protect me.

For the law of the spirit, which gives life in
Christ Jesus, has liberated me from the law of
sin and death.
Romans 8:2

3.
Despite the old serpent,
despite death's vengeance,
despite fear of death!
The world may rave and be overthrown,
yet I stand here and sing
in confident tranquility;
I respect God's might;
earth and abyss will be silenced
although now so vociferous.

Ihr aber seid nicht fleischlich, sondern geistlich,
so anders Gottes Geist in euch wohnet.
Wer aber Christi Geist nicht hat, der ist nicht sein.

Römer 8, 9

4.
Weg mit allen Schätzen,
du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod

soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

So aber Christus in euch ist, so ist der Leib
zwar tot um der Sünde willen; der Geist aber
ist das Leben um der Gerechtigkeit willen.
Römer 8, 10

5.
Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällst du nicht.
Gute Nacht, ihr Sunden,
bleibet weit dahinten,
komme nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben!

So nun der Geist des, der Jesum von den
Toten auferwecket hat, in euch wohnet,
so wird auch derselbige, der Christum von
den Toten auferwecket hat, eure sterblichen
Leiber lebendig machen, um des willen,
dass sein Geist in euch wohnet.
Römer 8,11

6.
Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben
muss auch ihr Betrüben
lauter Zucker sein.
Duld' ich schon hier Spott und Hohn,

dennoch bleibst du auch im Leide,
Jesu, meine Freude.

Johann Franck (1650)

But ye are not of the flesh but of the
spirit, so strangely does God dwell in
you. But he who has not the spirit of
Christ is not his.
Romans 8:9

4.
Away with all riches,
thou art my delight,
Jesu, my desire.
Away with vain honors,
I'll not hear your temptings,
do not enter my mind!
Misery, distress, affliction, shame
and death
shall not part me from Jesus,
though I must suffer much.

When Christ is in you, the body is
dead to sin, but the spirit is life for
the sake of righteousness.
Romans 8:10

5.
Farewell to the being
that chooses this world;
I love thee not.
Farewell, sins,
stay behind me,
never come to light again.
Farewell, pride and pomp.
Life of wickedness,
I bid you farewell.

Now the spirit of him who raised
Jesus from the dead lives in you;
the same who raised Jesus from the
dead shall give life to your mortal
bodies because the spirit lives in you.

Romans 8:11

6.
Ye spirits of sadness, depart hence,
for Jesus enters,
the lord of my joy.
To those whom God loves
even their sorrow
must be sweetened.
Here I endure mockery and scorn
even now,
yet, still suffering, thou art
Jesus, my joy.

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MARK MORRIS DANCE GROUP

In collaboration with the TANGLEWOOD MUSIC CENTER
and featured artists CRAIG SMITH and YO-YO MA

CRAIG BIESECKER* JOE BOWIE CHARLTON BOYD
RITA DONAHUE* MARJORIE FOLKMAN SHAWN GANNON
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
BRADON McDONALD AMBER MERKENS GREGORY NUBER
MAILE OKAMURA JUNE OMURA+ MATTHEW ROSE
BRYNN TAYLOR* JULIE WORDEN MICHELLE YARD

*Apprentice
+Maternity Leave

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Executive Director
NANCY UMANOFF

PROGRAM

Frisson

Jesu, meine Freude

INTERMISSION

A Spell

Falling Down Stairs

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency.

The Mark Morris Dance Group *New Works Fund* is supported by The Howard Gilman Foundation and The Andrew W. Mellon Foundation, as well as Altria Group, Inc; The Gladys Krieble Delmas Foundation; The Horace W. Goldsmith Foundation; and the May and Samuel Rudin Family Foundation.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

ALL CHOREOGRAPHY BY MARK MORRIS

FRISSON

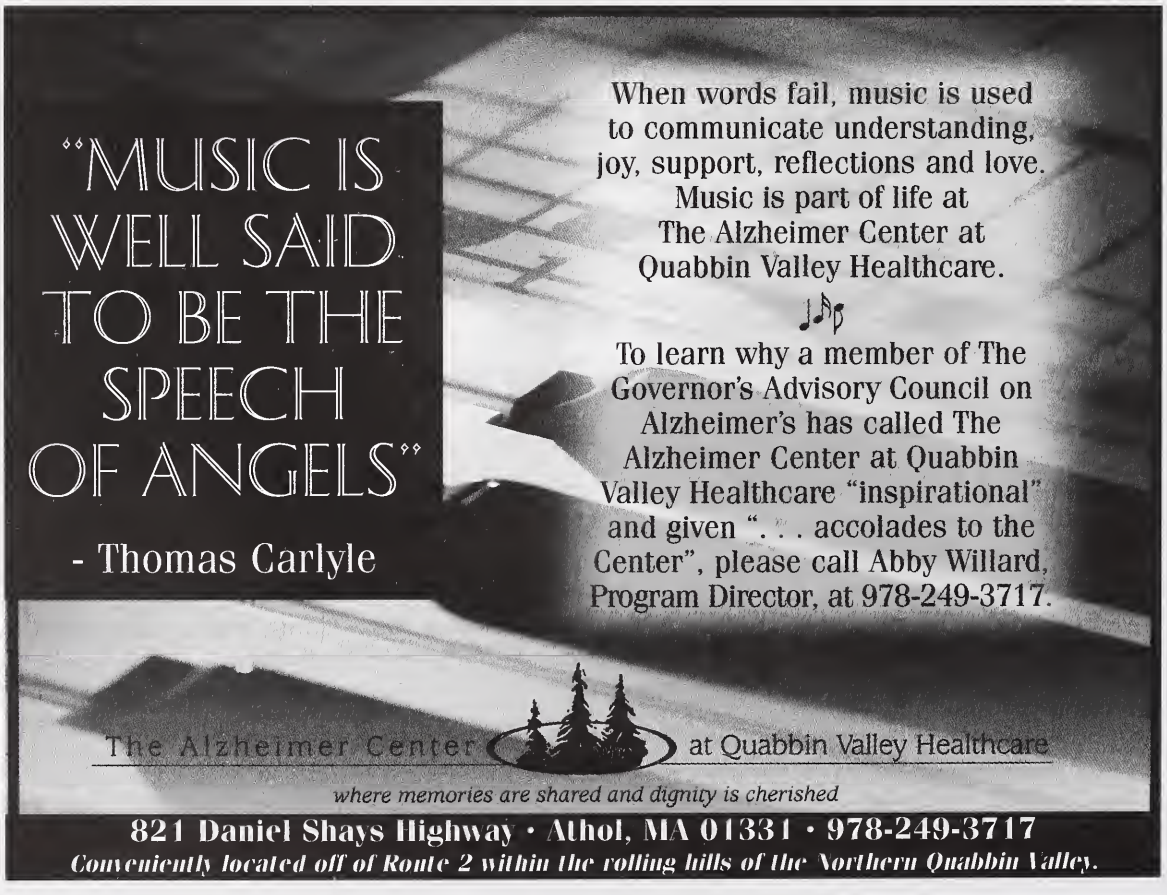
Music: IGOR STRAVINSKY (*Symphonies of Wind Instruments*)
Original Lighting Design: Phil Sandström
Premiere: December 7, 1985 – Bessie Schoenberg Theater, Dance Theater Workshop, New York, New York

MARJORIE FOLKMAN, DAVID LEVENTHAL, AMBER MERKENS, GREGORY NUBER, MAILE OKAMURA

Elizabeth Landon, Michael Gordon, Kirsten Wegeman, *flutes*
Celeste Johnson, Adam Dinitz, *oboes*
Frank Rosenwein, *English horn*
Raymond Santos, Daniel Lano, Erin Svoboda, *clarinets*
Stevi Caufield, Carin Miller, *bassoons*
Brooke Bartels, *bassoon & contrabassoon*
R. Scott Wevers, Linda Campos, David Cooper, Jeanne Wiesman, *horns*
Joshua Frank, Matthew Muckey, Paul Jeffrey, *trumpets*
Timothy Higgins, James J. Kent, Angel Subero, *trombones*
Tom McCaslin, *tuba*

CRAIG SMITH, *conductor*

PAUSE



JESU, MEINE FREUDE

Music: JOHANN SEBASTIAN BACH (*Jesu, meine Freude*, BWV 227)
Original Lighting Design: Michael Chybowski
Premiere: June 9, 1993 – Emerson Majestic Theater, Boston, Massachusetts
Commissioned, in part, by Dance Umbrella, Boston

JOE BOWIE, MARJORIE FOLKMAN, SHAWN GANNON,
JOHN HEGINBOTHAM, DAVID LEVENTHAL,
AMBER MERKENS, MAILE OKAMURA,
MATTHEW ROSE, MICHELLE YARD, JULIE WORDEN

Soprano I: Rochelle Bard, Anne-Carolyn Bird, Amanda Forsythe,
Tracey Gorman, Hein Jung, Deborah Selig
Soprano II: Leena Chopra, Kristen Faerber, Karen Johnson, Zorana Sadiq,
Lucy Shelton+, Amy Synatzske
Alto: Ayelet Carmon, Kelley O'Connor, Laura Lendman, José Lemos
Tenor: Charles Blandy, John McMunn, Eric Shaw, Brent Wilson*
Bass: Daniel Cilli, Kyle Ferrill, Matthew Singer, Robert Stafford

Heath Marlow, *cello*
Gregory Staas, *double bass*
Margaret McDonald, *organ*

CRAIG SMITH, conductor

+TMC Faculty
*Guest Artist

INTERMISSION

A SPELL

Music: JOHN WILSON (1595-1674) ("Where the Bee Sucks," "Stay, O Stay,"
"Do Not Fear to Put Thy Feet," "Take, O Take Those Lips Away")
Original Lighting Design: Michael Chybowski
Costumes: Susan Ruddie
Premiere: August 17, 1993 – Meadowbank Centre, Edinburgh Festival,
Edinburgh, Scotland

CHARLTON BOYD, AMBER MERKENS, GREGORY NUBER

JOSÉ LEMOS, *countertenor*
MARC ROVETTI, New Fromm Player, *violin*;
ANDY RUTHERFORD*, *lute*
YEN-I LEE, harpsichord

*MMDG Musician

PAUSE

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Directed by Rob Ruggiero

August 7 - 23
The Game
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Book and Lyrics by Amy Powers & David Topchik
Choreography by Jan Leys
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FALLING DOWN STAIRS

Music: JOHANN SEBASTIAN BACH
(Suite No. 3 in C for solo cello, BWV 1009)
Original Lighting Design: Michael Chybowski
Costumes: Isaac Mizrahi
Premiere: March 6, 1997 – Zellerbach Hall, Berkeley, California

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, SHAWN GANNON, LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD, AMBER MERKENS, GREGORY NUBER, MAILE OKAMURA, MATTHEW ROSE, BRYNN TAYLOR, JULIE WORDEN, MICHELLE YARD

YO-YO MA, *cello*

ARTISTS

MARK MORRIS



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created over 100 works for the company. From 1988 to 1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il penseroso ed il moderato*; and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created four works for the San Francisco Ballet since 1994 and has received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from the Boston Conservatory of Music, the Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration,* a volume of photographs and critical essays.

MARK MORRIS DANCE GROUP

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988 the Dance Group was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It is the official dance company (2000-2005) of the Virginia Arts

Festival and appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana-Champaign, IL, and at the Jacob's Pillow Dance Festival in Becket, MA. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs,* using Bach's Third Suite for Unaccompanied Cello, and the 2002 dance *Kolam,* created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's *South Bank Show.* In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The 30,000-square foot facility features three studios and a school for dance students of all ages.

YO-YO MA



The multi-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences, and to his personal desire for artistic growth and renewal. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, or exploring cultures and musical forms outside the Western classical tradition, he seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities, drawing inspiration from a wide circle of collaborators. One of his goals is to explore music as a means of communication, and as a vehicle for the migrations of ideas across a range of cultures throughout the world. Taking this interest even further, he established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. Mr. Ma is an exclusive Sony Classical artist, with a discography (including fourteen Grammy



winners) that reflects his wide-ranging interests. Besides his many recordings of the standard cello literature, he has also made numerous discs that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" and Grammy-winner "Appalachian Journey" with Mark O'Connor and Edgar Meyer, and "Piazzolla: Soul of the Tango." Recent releases include "Silk Road Journeys: When Strangers Meet," "Yo-Yo Ma Plays the Music of John Williams," and "Classic Yo-Yo." Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. Yo-Yo Ma was born to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. This August brings three further Tanglewood appearances: a recital with Emanuel Ax, a concert with John Williams conducting the Boston Symphony Orchestra, and "Yo-Yo Ma's Brazil," a program exploring that country's diverse musical culture.

CRAIG SMITH



Craig Smith is both founder and artistic director of Emmanuel Music and was from 1988 to 1991 Permanent Guest Conductor of the Théâtre Royal de la Monnaie in Brussels. With Emmanuel Music he conducts a weekly Bach cantata as part of the Sunday service at Boston's Emmanuel Church, and a popular and critically acclaimed concert series which has included J.S. Bach's *St. Matthew* and *St. John* Passions, *Christmas Oratorio*, and B minor Mass; Mozart and Handel operas; Schubert's rarely heard opera *Alfonso and Estrella*; major symphonic works; chamber series surveying the complete vocal, piano, and chamber works of such great composers as Schumann, Debussy, Brahms, and Schubert; and world premieres and commissions by composer and Principal Guest Conductor John Harbison. He has collaborated with stage director Peter Sellars in opera productions presented in the U.S. at Pepsico Summerfare, the Brooklyn Academy of Music, Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas (*Così fan tutte*, *Le nozze di Figaro*, and *Don Giovanni*) were premiered at Pepsico Summerfare, performed throughout the U.S. and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video for Decca. Their recent collaboration on Bach Cantatas 199 and 82 with mezzo-soprano Lorraine Hunt Lieberson was presented in Boston, New York, Paris, London, and Lucerne, and has been recorded on Nonesuch, with Ms. Hunt Lieberson

Two Roads

Two roads diverged
in a Tanglewood and I,
I took the one more traveled by

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as soloist. As guest conductor of the Monnaie Theatre in Brussels, Mr. Smith collaborated with choreographer Mark Morris in numerous productions that have since been presented in Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel, Los Angeles, and New Zealand. Mr. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare,* directed by Nicholas Hytner. In Boston, he has conducted *Così fan tutte, The Barber of Seville,* and *Don Giovanni* with Opera Aperta. With Emmanuel Music he has completed recordings of music by Heinrich Schütz; John Harbison, and J.S. Bach. Mr. Smith has taught at Juilliard, MIT, and the New England Conservatory of Music, and is currently on the faculty of Boston University.

CRAIG BIESECKER, from Waynesboro, Pennsylvania, received a B.S. in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. This is Craig's first year with the Mark Morris Dance Group.

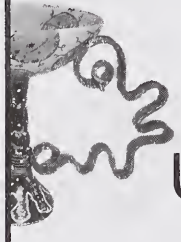
JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and



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performed in works of Robert Wilson and Ulysses Dove, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

CHARLTON BOYD was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limón Dance Company. He appears in the Jose Limón Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

RITA DONAHUE was born and raised in Fairfax, Virginia. She graduated with a B.F.A. in dance and a B.A. in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. She began working with the Mark Morris Dance Group in 2003.

MARJORIE FOLKMAN graduated *summa cum laude* from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner. She began dancing with Mark Morris in 1996.

SHAWN GANNON is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing



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LAUREN GRANT was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Lauren received her modern dance training and graduated with a B.F.A. Lauren joined MMDG in 1998.

JOHN HEGINBOTHAM is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with artists including Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and "Emerge" music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

DAVID LEVENTHAL, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. Previously he worked with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.

BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane*, and the third and fifth solos in Tudor's *Dark Elegies* as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. Bradon has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. Bradon joined the Mark Morris Dance Group in April 2000.

AMBER MERKENS began her dance training with Nancy Mittleman in Newport, Oregon. She received her B.F.A. from the Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Amber joined the Mark Morris Dance Group in August 2001.

GREGORY NUBER began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre, and has worked with numerous New York based choreographers. Gregory is a graduate of Arizona State University, where he studied acting and dance.

MAILE OKAMURA was born and raised in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Maile began working with MMDG in 1998 and became a company member in 2001.

JUNE OMURA spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

MATTHEW ROSE received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Matthew began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

ANDY RUTHERFORD began studying the lute in connection with his interest in 17th-century Dutch painting. He plays the lute in My Lord Chamberlain's Consort, which specializes in the English lute song repertoire, and with soprano Marcia Young as Duo Marchand. An

internationally recognized instrument maker, Mr. Rutherford has built lutes for many noted players, including Paul O'Dette, Ronn McFarlane, and Robert Barto.

BRYNN TAYLOR, raised in San Diego, California, graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company she performed in works by Marni and David Wood, Martha Graham, and Joe Goode. Brynn joined the Mark Morris Dance Group in 2002.

JULIE WORDEN, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

MICHELLE YARD was born in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

MARK MORRIS DANCE GROUP STAFF

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(NYU-HJD Department of Orthopaedic Surgery)

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

For information contact:
Mark Morris Dance Group
3 Lafayette Avenue
Brooklyn, NY 11217-1415
Tel: (718) 624-8400
Fax: (718) 624-8900
info@mmdg.org
www.mmdg.org

Additional funding has been received from the Arts International; Carnegie Corporation of America; Mary Flagler Cary Charitable Trust; The Aaron Copland Fund for Music; The Eleanor Naylor Dana Charitable Trust; The Harkness Foundation for Dance; The Independence Community Foundation; JP Morgan Chase Foundation; The Gladys Krieble Foundation; Leon Lowenstein Foundation; McDermott, Will & Emery; The New York City Department of Cultural Affairs; Odegard, Inc.; Resnicow Schroeder Associates; May and Samuel Rudin Foundation; The Fan Fox and Leslie R. Samuels Foundation; The Evelyn Sharp Foundation; The Shubert Foundation; and the Friends of the Mark Morris Dance Group.



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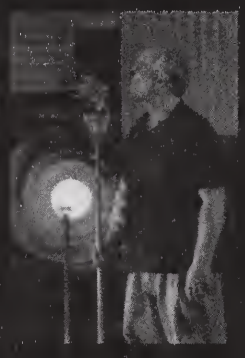
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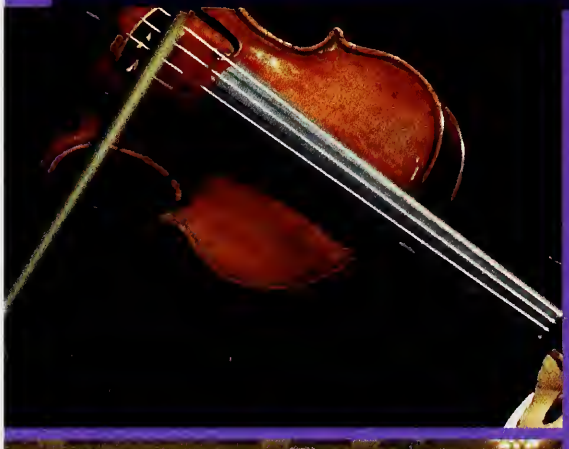
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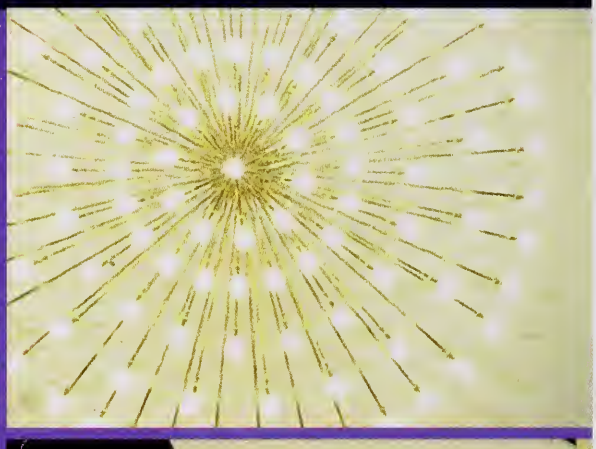
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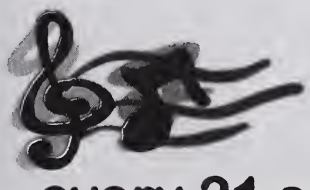
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JULY AT TANGLEWOOD

Saturday, July 5, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 6

Saturday, July 5, at 8:30–Opening Night Concert

BSO—KURT MASUR, conductor
DENYCE GRAVES, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

PROKOFIEV *Alexander Nevsky*, Cantata
MUSSORGSKY (orch. Gorchakov) *Pictures at an Exhibition*

Sunday, July 6, at 2:30

BSO—JAMES DEPREIST, conductor
KALICHSTEIN-LAREDO-ROBINSON TRIO

SVOBODA *Overture of the Season*
BEETHOVEN Triple Concerto
RACHMANINOFF Symphony No. 2

Wednesday, July 9, at 7

CHRISTIAN TETZLAFF, violin

J.S. BACH Complete sonatas and partitas for unaccompanied violin

Thursday, July 10, at 8:30

LORRAINE HUNT LIEBERSON, mezzo-soprano
PETER SERKIN, piano

Songs and arias of BRAHMS, HANDEL, DEBUSSY, LIEBERSON, and MOZART



Friday, July 11, at 6 (Prelude)

MEMBERS OF THE BSO
SARAH CHANG, violin
JONATHAN BASS, piano

Music of PROKOFIEV and DVOŘÁK

Friday, July 11, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS (Brahms) and CRAIG JESSOP (Bernstein), conductors
BENJAMIN GOLDSMITH, ELIZABETH NORBERG-SCHULZ, and RUSSELL BRAUN, vocal soloists
MORMON TABERNACLE CHOIR and MEMBERS OF THE ORCHESTRA AT TEMPLE SQUARE

BERNSTEIN *Chichester Psalms*
BRAHMS *A German Requiem*

Saturday, July 12, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 13

Saturday, July 12, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
VAN CLIBURN, piano

ALL-BEETHOVEN PROGRAM
Piano Concerto No. 5, *Emperor*
Symphony No. 7

Sunday, July 13, at 2:30

BSO—KURT MASUR, conductor
SARAH CHANG, violin

TCHAIKOVSKY *Romeo and Juliet*
SIBELIUS Violin Concerto
DVOŘÁK Symphony No. 8

Tuesday, July 15, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
JOHN PIZZARELLI, guest artist

"All That Jazz"

Wednesday, July 16, at 8:30

DUBRAVKA TOMSIC, piano

Music of HAYDN, BEETHOVEN, and CHOPIN

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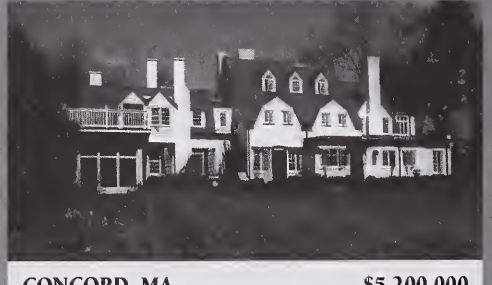
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Friday, July 18, at 6 (Prelude)

MEMBERS OF THE BSO

Music of IVES and BEETHOVEN

Friday, July 18, at 8:30

BSO—ROBERT SPANO, conductor
MIDORI, violin

STRAVINSKY *Fireworks*
DVOŘÁK Violin Concerto
BENJAMIN *Ringed by the Flat Horizon*
STRAVINSKY Suite from *The Firebird* (1919)

Saturday, July 19, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 20

Saturday, July 19, at 8:30

BSO—HANS GRAF, conductor
NELSON FREIRE, piano

BEETHOVEN *Leonore* Overture No. 3
SCHUMANN Piano Concerto
BARTÓK Concerto for Orchestra

Sunday, July 20, at 2:30

BSO—HANS GRAF, conductor
PETER SERKIN, piano

WEBER Symphony No. 1
STRAVINSKY *Capriccio* for piano and orchestra
MOZART Symphony No. 41, *Jupiter*

Sunday, July 20, at 8:30
The Fromm Concert at Tanglewood (part of the 2003 Festival of Contemporary Music)

PIERRE-LAURENT AIMARD, URSULA OPPENS, and ROBERT SPANO, pianos

Music of BENJAMIN, LIGETI, and MESSIAEN

Tuesday, July 22, at 8:30

CHANTICLEER

"Our American Journey"

Thursday, July 24, at 8:30

BORODIN STRING QUARTET

Music of BEETHOVEN and SHOSTAKOVICH

Friday, July 25, at 6 (Prelude)

MEMBERS OF THE BSO
GIL SHAHAM, violin
GARRICK OHLSSON, piano

Music of KODÁLY and CHAUSSON

Friday, July 25, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
MARIA RODRIGUEZ, soprano; JANE HENSCHEL and ALLYSON McHARDY, mezzo-sopranos; VICENTE OMBUENA and VINSON COLE, tenors; GINO QUILICO, baritone; STEPHEN WEST, bass-baritone; PEDRO SANZ, folk singer; ANTONIO REYES, guitar; NURIA POMARES ROJAS, flemenco dancer; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHUBERT Symphony No. 8, *Unfinished*
FALLA *La vida breve* (concert performance)

Saturday, July 26, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 27

Saturday, July 26, at 8:30

BSO—JEFFREY TATE, conductor
GIL SHAHAM, violin
JANE EAGLEN, soprano

HUMPERDINCK Overture to *Hänsel and Gretel*
MOZART Violin Concerto No. 5 in A, K.219
WAGNER Excerpts from *Götterdämmerung*

Sunday, July 27, at 2:30

BSO—MIGUEL HARTH-BEDOYA, conductor
GARRICK OHLSSON, piano
DAWN UPSHAW, soprano

ROSSINI Overture to *William Tell*
MOZART Piano Concerto No. 22 in E-flat, K.482
GOLIJOV Three Songs for Soprano and Orchestra
KODÁLY *Dances of Galánta*

Wednesday, July 30, at 8:30

EMERSON STRING QUARTET
JEFFREY KAHANE, piano

Music of SMETANA, JANÁČEK, and BRAHMS

Thursday, July 31, at 8:30

PIOTR ANDERSZEWSKI, piano

Music of BEETHOVEN and J.S. BACH

Programs and artists subject to change.

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2003 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Monday, June 23, at 6 p.m.
Opening Exercises (free admission; open to the public)

Sunday, June 29, at 10 a.m. (Theatre)
Chamber Music Concert

Sunday, June 29, at 8:30 p.m.*
Monday, June 30, at 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
YO-YO MA, cello
Choreography by MARK MORRIS to music of STRAVINSKY, BACH, and JOHN WILSON

Tuesday, July 1, at 5 p.m. and 8:30 p.m.
Wednesday, July 2, at 5 p.m. and 8:30 p.m.
String Quartet Marathon

Saturday, July 5, at 6 p.m. ♪
Prelude Concert

Sunday, July 6, at 10 a.m.
Chamber Music Concert

Monday, July 7, at 12:30 p.m. (CMH)
The TMC Steinway Series

Monday, July 7, at 8:30 p.m. (CMH)
Vocal Recital

Tuesday, July 8, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, conductor
JAMES GAFFIGAN, conductor (Beethoven)
BEETHOVEN Symphony No. 2
SHOSTAKOVICH Symphony No. 5

Saturday, July 12, at 6 p.m. ♪
Prelude Concert

Sunday, July 13, at 10 a.m.
Chamber Music Concert

Sunday, July 13, at 8:30 p.m.
Vocal Chamber Music

Monday, July 14, at 12:30 p.m. (CMH)
The TMC Steinway Series

Thursday, July 17–Monday, July 21
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Guest Soloists: Stefan Asbury, Michael Morgan, and George Benjamin, conductors; New Fromm Players; New York Virtuoso Singers; Tamara Smirnova, violin; Dawn Upshaw, soprano
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, The Helen F. Whitaker Fund, and the National Endowment for the Arts
Detailed program information available at the Main Gate

Saturday, July 26, at 6 p.m. ♪
Prelude Concert

Sunday, July 27, at 10 a.m.
Chamber Music Concert

Monday, July 28, at 12:30 p.m. (CMH)
The TMC Steinway Series

Monday, July 28, at 8:30 p.m.
Vocal Recital
A Birthday Tribute to Ned Rorem

Tuesday, July 29, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, JAMES GAFFIGAN (Beethoven), and LAURA JACKSON (Haydn), conductors
BEETHOVEN *Leonore* Overture No. 2
HAYDN Symphony No. 104, *London*
STRAVINSKY *The Rite of Spring*

Saturday, August 2, at 6 p.m. ♪
Prelude Concert

Sunday, August 3, at 10 a.m.
Chamber Music Concert

Monday, August 4, at 12:30 p.m. (CMH)
The TMC Steinway Series

Tuesday, August 5, at 2 p.m. *
TANGLEWOOD ON PARADE
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Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
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JAMES TAYLOR, narrator
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(CMH) = Chamber Music Hall ♪Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Friday, August 8, at 2:30 p.m.
(Opera in the Theatre) *
Opera Open Dress Rehearsal–see Aug. 10 & 11
LUCY SHELTON ("Juana 1" in Zuidam opera)
DAWN UPSHAW ("Marguerita" in Golijov)

Saturday, August 9, at 1:30 p.m. (Theatre)
Meet the Composers Discussion with Robert Zuidam and Osvaldo Golijov
(Open to ticket holders for 2:30 p.m. rehearsal)

Saturday, August 9, at 2:30 p.m.
(Opera in the Theatre) *
Opera Open Working Rehearsal–see Aug. 10 & 11
HEIN JUNG ("Juana 1" in Zuidam opera)
AMANDA FORSYTHE ("Marguerita" in Golijov)

Saturday, August 9, at 6 p.m. ♪
Prelude Concert

Sunday, August 10, at 10 a.m.
Chamber Music Concert

Sunday, August 10, at 8:30 p.m.
Monday, August 11, at 8:30 p.m.
(Opera in the Theatre) *
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY (Zuidam) and ROBERT SPANO (Golijov), conductors
LUCY SHELTON ("Juana 1" in Zuidam) and DAWN UPSHAW ("Marguerita" in Golijov), sopranos
ZUIDAM *Rage d'amours*+
GOLIJOV *Ainadamar*+†
+world premiere; commissioned by the BSO for the TMC
†co-production with Lincoln Center for the Performing Arts and the Los Angeles Philharmonic Orchestra

Monday, August 11, at 12:30 p.m. (CMH)
The TMC Steinway Series

Saturday, August 16, at 6 p.m. ♪
Prelude Concert

Sunday, August 17, at 10 a.m.
Chamber Music Concert

Sunday, August 17, at 2:30 p.m. (Shed) *
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES CONLON, conductor
JOSHUA BELL, violin
ZEMLINSKY (arr. Conlon) Suite from *A Florentine Tragedy*
TCHAIKOVSKY Violin Concerto
BRAHMS Symphony No. 2

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts	**$25**
Other TMC concerts	**$10**
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Friends of Tanglewood at the $125 level or higher will receive free admission to TMC Ozawa Hall concerts (except July 19) by presenting their membership cards at the Box Office. For TMC Orchestra concerts in Ozawa Hall, Friends of Tanglewood will receive free tickets by presenting their card at the Main Gate Box Office, 8-10 days prior to the concert. Detailed advance ticket ordering information is mailed to Friends of Tanglewood.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.

2003 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Sunday, July 20, 6 p.m.** André de Quadros conducting music of Bernstein, Sculthorpe, and Tchaikovsky; **Saturday, August 2, 2:30 p.m.** David Hoose conducting music of Antoniou and Sibelius; **Saturday, August 16, 2:30 p.m.** David Hoose conducting music of Mahler and Schumann

WIND ENSEMBLE PROGRAMS: **Saturday, July 26, 2:30 p.m.** Frank L. Battisti conducting music of Strauss, Ticheli, Wagner, Persichetti, Massenet, Dello Joio, Gandolfi, and Ives; Friday, **August 1, 11 a.m.** Frank L. Battisti conducting music of Husa, Hennagin, Wilson, Torras (world premiere), Stravinsky, Sweelinck, Dahl, and Gould

VOCAL PROGRAMS: **Saturday, August 9, 2:30 p.m.** Ann Howard Jones conducting music of Schütz, Haydn, Beethoven, Schuman, Ligeti, Elgar, Finzi, Holst, Vaughan Williams, and Stanford

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Monday, July 21** (T'ang String Quartet); **Tuesday, July 22; Wednesday, July 23; Thursday, July 24; Wednesday, August 13; Thursday, August 14.**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413) 637-1430.

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Berkshire Botanical Garden
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Display gardens, outdoor sculpture show open daily 10-5. Fete 7/19, Flower Show 8/2-3.

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Berkshire Museum
(413) 443-7171 • www.berkshiremuseum.org
Myth, Object and the Animal: Glass Sculptures by William Morris.

The Eric Carle Museum of Picture Book Art
(413) 658-1100 • www.picturebookart.org
New! Mitsumasa Anno Apr. 14-June 29, Leo Lionni July 12-Oct.19, Eric Carle Mar-July.

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(413) 298-3579 • www.chesterwood.org
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(413) 458-2303 • www.clarkart.edu
Turner: The Late Seascapes. Also Art in Nature: The Clark Art Institute Today & Tomorrow.

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(413) 448-8084 • www.thecolonialtheatre.org
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(413) 684-6481 • www.crane.com
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Dark Ride Project
(413) 664-9550 • www.darkrideproject.org
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Frelinghuysen Morris House & Studio
(413) 637-0166 • www.frelinghuysen.org
Art Deco house & artwork. Picasso, Araque & Leger displayed. Hourly guided tours, Thurs-Sun.

Robert Frost Stone House Museum
(802) 447-6200 • www.frostfriends.org
Historic home of poet Robert Frost. Open daily 10 to 5 (closed Mon) Admission $5.

Hancock Shaker Village
(800) 817-1137 • www.hancockshakervillage.org
History & hands-on fun for all – 20 buildings farm & animals, crafts, exhibits. Kids free.

Inkberry
(413) 664-0775 • www.inkberry.org
Writing workshops, book groups; year-round reading series featuring Rick Moody Aug. 15.

The Mount
(413) 637-1899 • www.EdithWharton.org
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North Adams Museum of History and Science
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www.geocities.com/northadamshistory
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Pleasant Valley Wildlife Sanctuary
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Norman Rockwell Museum
(413) 298-4100 • www.nrm.org
Largest collection of original Rockwell art and other illustrators. Open daily. Kids free.

Sheffield Historical Society
(413) 229-2694 • www.sheffieldhistory.org
Historic house tours Thurs-Sat 11-4. July 12: Family Day, hands-on activities.

Ventford Hall Museum of the Gilded Age
(413) 637-3206 • www.gildedage.org
Tours Daily 10-3 Fanny Kemble's Lenox Address performed each Wed 7:30 Thu/Fri/Sat at 4, Sun at 10.

Williams College Museum of Art
(413) 597-2429 • www.wcma.org
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800-237-5747 www.berkshires.org
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Berkshire Performing Arts Calendar – June 24 to July 31, 2003

Aston Magna
Great Barrington (413) 528-3595
www.astonmagna.org
Baroque & Classical – World-class artists – Intimate setting. 7/5, 12, 19, 26, 8/2 6ish.

Barrington Stage Company
Sheffield (413) 528-8888
www.barringtonstageco.org
Mainstage: 6/25-7/19: Funny Girl, 7/23-8/2: Lobby Hero. Stage II: 7/2-13: Ears on a Beatle.

Berkshire Choral Festival
Sheffield (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 7/12, 19, 26, at 8 pm.

Berkshire Jazz Festival
Great Barrington (914) 631-1000
www.jazzforumarts.org
Donald Harrison-Chico Hamilton–Houston Person–Claudio Roditi–Charli Persip 7/25 thru 7/27.

Berkshire Opera Company
Pittsfield (413) 442-0099
www.berkshireopera.org
La Traviata (semi-staged) 6/26, 28, 30 & 7/2 at 8pm. The Secret Marriage 7/22 – 7/31.

Berkshire Theatre Festival
West Stockbridge (413) 298-5536 x14
www.berkshiretheatre.org
Enter Laughing 6/24-7/1, Stillborn Lover 7/8-7/26, Njinskys Last Dance 6/24-7/12, Tommy 7/16-8/2.

Grey Fox Bluegrass Festival
Ancramdale, NY (888) 946-8495
www.greyfoxbluegrass.com
4-day 5-stage all star fest w/ dozens of award-winning acts. Rothvoss Farm, July 17-20.

Images Cinema
Williamstown (413) 458-5612
www.imagescinema.org
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Jacob's Pillow Dance
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www.jacobspillow.org
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The Mac-Haydn Theatre, Inc.
Chatham, NY (518) 392-9292
www.machaydntheatre.org
Mac-Haydn Theatre presents exciting professional musicals.

MASS MoCA
North Adams (413) 662-2111
www.massmoca.org
Galleries open 10-6 daily. Contemporary Music Festival with Bang on a Can July 10-26.

MusicWorks in the Berkshires
1(866) CON BRIO
www.MusicWorksintheBerkshires.org
Chamber Music July 28 at 6pm, Under the Stars at Hancock Shaker Village Rt. 20 in Pittsfield.

Sevenars Concerts
Worthington (413) 238-5854
35th Anniversary! Celebrated Schrade/James pianists & Guests 7/11, 7/13, 7/18, 7/20, 7/27.

Shaker Mountain Performing Arts Festival
Pittsfield (800) 588-9757
www.shakermountainfestival.org
Tosca 7/26 w/ Albany Symphony & International Singers; Norma, A Little Night Music & More.

Shakespeare and Company
Lenox (413) 637-3353
www.shakespeare.org
"top-notch classical & modern fare" – USA Today: Much Ado About Nothing, Chekhov & Woolf.

Stageworks at North Point
Kinderhook, NY (518) 822-9667
www.stageworkstheater.org
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The Theater Barn
New Lebanon, NY (518) 794-8989
www.theaterbarn.com
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Williamstown (413) 597-3399
www.wtfestival.org
Threepenny Opera 6/25-7/6, Landscape of the Body 7/9-7/20, Under Milkwood 7/23-8/3.

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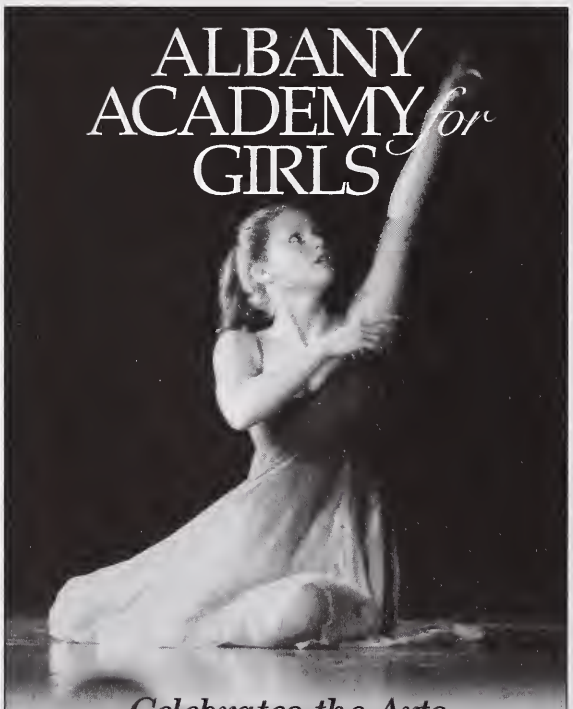







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Listening to Girls

Each summer thousands of people come to the Berkshires to listen. They come to hear these old hills echoing with the world's most glorious music. To be still and to listen—that is a powerful thing. The Berkshires, after all, are quiet, conducive to the pleasures of listening. Elsewhere, to turn off the din and truly listen—well, that is more of a challenge.

The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

We listen to girls at Miss Hall's School

We turn down the noise and listen. In this space apart, we give girls the opportunity to be heard, to be leaders, to develop their own voices, their own ideas, their own visions of who they want to be. And suddenly it's not so quiet anymore but filled with the joyful music of young women becoming themselves.

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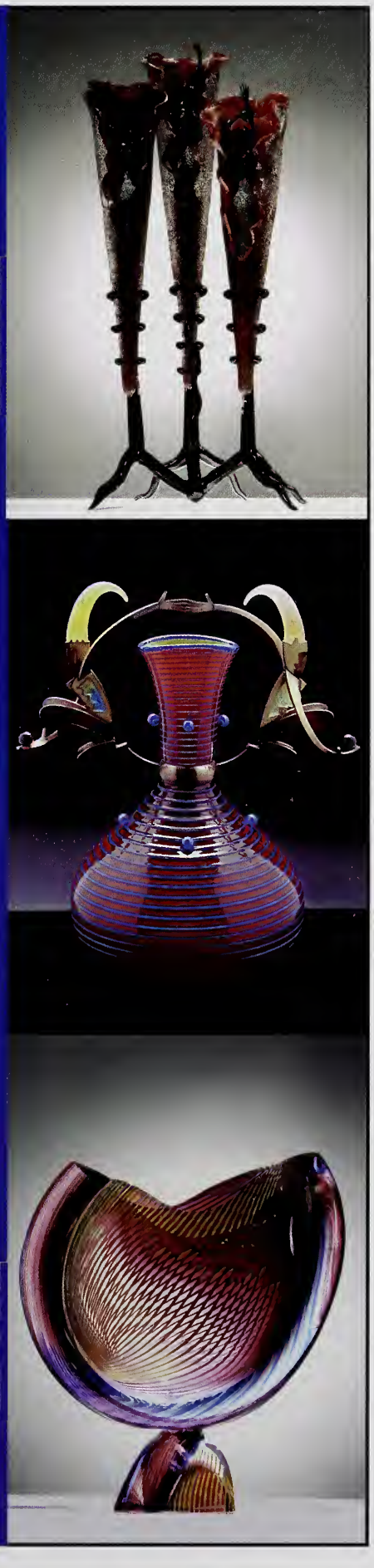
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2003 Tanglewood

Fourth of July Celebration

Friday, July 4, 2003

2:00	Grounds Open
2:30	Tom Murphy Manor House Lawn
3:30	Randy Judkins Chamber Music Hall
4:30	The Waldo & Woodhead Show Chamber Music Hall
5:30	Grand Finale Chamber Music Hall
2:30–7:00	On the lawn Le Masque & Makiaje: Fantastic Face Painting by Majalehn Hurdy Gurdy, monkey & me Back to *Life!* Chair Massage

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7:00	**THE SUPREMES STARRING MARY WILSON** **and** **THE SPINNERS** **"A Motown July 4 Celebration"** Koussevitzky Music Shed

Please note: In case of inclement weather, the performances scheduled for the Manor House Lawn next to the Visitor Center will take place in the Chamber Music Hall.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

The Supremes Starring Mary Wilson

In 1959 Mary Wilson began singing with the Primettes, sister group to a male quartet called the Primes. The Primes would later become the Temptations and the Primettes the most successful female singing group in the world, the Supremes. Between 1964 and 1977 the group had twelve number one hits, including "Where Did Our Love Go?," "Baby Love," "Stop! In the Name of Love," "You Keep Me Hangin' On," "Love Child," and "Someday We'll Be Together." The Supremes had 33 songs reach the Top 40, among them "I'm Gonna Make You Love Me" (with the Temptations), "River Deep, Mountain High" (with the Four Tops), "Up the Ladder to the Roof," and "Stoned Love." The only member with the group from beginning to end was Mary Wilson. When the Supremes disbanded in 1977, Mary became a successful businesswoman, author, lecturer, actress, and versatile singer. In 1979 Motown released her first solo album, *Mary Wilson*, which yielded the dance hit "Red Hot." She took on acting roles, and can currently be seen in the Miramax Films documentary *Only the Strong Survive*. Her acclaimed 1986 autobiography, *Dreamgirl: My Life As a Supreme*, became the most successful rock-and-roll autobiography of all time. In the 1990 sequel, *Supreme Faith...Someday We'll Be Together*, Mary recalls her struggle keeping the group together after the Motown hit factory came to a grinding halt. She also candidly discusses her personal life, including her abusive marriage, raising a family, the tragic death of former Supreme Florence Ballard, and the less-than-cordial reunion with former Supreme Diana Ross on Motown's 25th Anniversary TV special. In 1988 Mary Wilson became the first female rock star to accept her lifetime achievement award from the Rock N' Roll Hall of Fame. In 1995 the Supremes were given their own exhibit for the museum opening in Cleveland, Ohio. In 1992 Mary Wilson released her first album in thirteen years, *Walk the Line*, and performed the single of the same name on *The Arsenio Hall Show*, just days before the independent record label folded. It would be several years before she would return to the studio. Mary went on the lecture circuit and became involved in charity work for such organizations as the Susan Komen Breast Foundation, the American Cancer Society, St. Jude's Children's Research Hospital, The Easter Seal Foundation, UNICEF, NAACP, and the Cystic Fibrosis Foundation. In 1994 the Supremes were honored with a star on Hollywood's Walk of Fame, just months after Mary tragically lost her son Rafi in a car accident that nearly claimed her own life. In 1995 she was back in the studio to record a new single with a new sound, the R&B hit "U." She served as executive producer for the Supremes' 35th Anniversary boxed set, and in 1999 launched a new *Tribute to the Supremes* tour, marking the 40th anniversary of the group. She is currently working on a new full-length recording produced by Richard Davis for the Holland Brothers Group. Her website is www.marywilson.com.



The Spinners

The Spinners, who have always made music that is at once timeless and utterly in tune with the times, remain as popular as ever. The group is one of the few with four lead singers—John Edwards, Bobbie Smith, Henry Fambrough, and Pervis Jackson—plus Billy Henderson making up the quintet. Their twelve gold records have included hits at the top of both the pop and R&B charts. When the Spinners

came to Atlantic Records in 1972 and teamed with producer Thom Bell, the hits started rolling. A partial list of their hit Atlantic singles includes "Mighty Love," "Then Came You," "Rubberband Man," "I'll Be Around," "One of a Kind (Love Affair)," "Games People Play," and "Could It Be." In 1977, John Edwards, who had been filling in for an ill group member, became a full-fledged Spinner. By 1980 the



Spinners were back on top with the album *Dancin' and Lovin'*. The single "Working My Way Back to You" was topping the charts as the group's twelfth gold record for Atlantic. They followed this with the albums *Love Trippin'* (which included the hit "Cupid Medley"), *Labor of Love*, and *Can't Shake This Feeling*, their first collaboration with the producing/writing/playing team of James Mtume and Reggie Lucas. The group has also appeared for the NAACP, the Urban League's Operation Push, Big Brothers, Big Sisters, and for other charitable organizations. The Spinners have received a star on Hollywood's Walk of Fame, have been nominated six times for a Grammy, were twice featured entertainment on the televised Grammy Awards, and have performed in Atlantic City, Las Vegas, and at private functions for various organizations. For their many achievements in the record industry, the group received a Black Gold Award on a Dick Clark TV special and, for their contribution to R&B music, the Rhythm and Blues Foundation Award. The Spinners can be heard on the soundtracks of the films *Twins* and *Spaceballs* and on the Arista single "I Don't Need Another Love" with Dionne Warwick. In June 1993 the group performed at the White House for President and Mrs. Clinton. The album *At Their Best*, released in 1999, combines new recordings of the Spinners' classic hits with newer material.

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Tom Murphy was born and raised in Pottsville, Pennsylvania, where he graduated from Pottsville High. After receiving his bachelor's degree from East Stroudsburg University, he moved to Stowe, Vermont, where he spent two years as a professional acrobatic skier. Sidetracked by the smell of the grease paint and the bright footlights, he turned his energies to the stage. He co-founded two international touring comedy troupes, Mountain Mime and Klown Shoes, and shared his talent as a teacher in Denmark, France, Germany, Austria, and in the United States (as a faculty member at the Boston University Theater Institute and three years at Ringling Brothers' Clown College). Mr. Murphy has been featured in a Showtime special from "The Just for Laughs Festival" in Montreal. In Paris he was awarded "Number One Clown" at the 1987 international circus competition, Cirque De Demain. After finishing a three-month engagement at the International Resorts Hotel in Atlantic City, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms and Patrick Dempsey. For the past half-decade Mr. Murphy has been touring primarily in Europe and the United States, where he has built a solid reputation as a Theater Clown, continuing the slapstick tradition of Keaton, Lloyd, and Chaplin. No stranger to Broadway, in 1984 he co-produced with clarinetist Jean Kopperud a show entitled *The Ladder and the Clarinet at the Symphony Space*—it was just a bit shy of critical acclaim. In November 1998 Mr. Murphy performed his solo show on Broadway at the New Victory Theater, a thirteen-performance, sold-out engagement that also earned critical acclaim. In both 1999 and 2000 he was awarded "Artist of the Year" by Germany's *Künstler* Magazine.

A native of Maine, **Randy Judkins** is a unique, inspirational performer and speaker who has presented programs to students, parents, teachers, and business people in over 24 states as well as in Canada and Europe. He has appeared in a *CBS This Morning* segment filmed on location in Burlington, Vermont; has instructed at the Ringling Brothers' Clown College in Florida; has served as a character consultant for Tri-Star Pictures and as a *Circus of the Stars* trainer in Hollywood; and has taught character and physical comedy classes at New York's Juilliard School of Drama. In 2002 Randy founded "The Maine Hysterical Society," a comedy trio specializing in original satirical songs and Downeast folklore. In April 2003 he was the narrator for *Peter and the Wolf* and *Casey at the Bat* with the Portland Symphony Orchestra in Portland, Maine. His presentational style is a mix of theatre, circus skills, and involvement with the audience.

Waldo (*aka* Paul Burke) **& Woodhead** (*aka* Woody Keppel) have performed together for 18 years in theaters, festivals, films, family videos, and on international television (from Paris, Istanbul, Zurich, and Santiago) on six continents. Selected appearances include: the Summer Olympics in Barcelona, Spain; the International Children's Festival in Hong Kong; the Wintergarten in Berlin, Germany; Caesar's Palace in Las Vegas; Lincoln Center in New York City; and, of course, Tanglewood. The duo recently completed a successful two-month engagement in Zurich, Switzerland, performing 64 shows in the country's largest theatrical venue. Waldo is an impeccable juggler, with enormous dexterity and casual ease, and master of the musical saw, while the bumbling Woodhead weaves a tapestry of chaos, slapstick, and eccentric music with the uncertain danger of a tornado. Their signature grand finale is a one-of-a-kind, frenzied, frenetic juggle montage using a consortium of absurd objects (chair, guitar, bird cage, horn, umbrella, rubber chicken, fish, etc.). Never two shows the same—expect the unexpected!

Theatre Nouveau artistes offer **Fantastic Face Painting** (Makiaje) for its fifteenth season at Tanglewood's July 4th celebration. This fine facial artistry consists of hand-blended, colour-coordinated, folk-arte Renaissance designs and masques. Each one, an improviZensation, is delicately dramatic, uplifting one's creative spirit. As artistic director, **Majalehn** is also developing a *theatre nouveau* (new theatre with an evocative vision) and offers "*the new danse of theatre*" sessions, an unusually unique movement-theatre discipline, interweaving theatre, music, and danse as profound performance artistry.

Hurdy Gurdy, monkey & me's Tony Lupo evokes the days of yesteryear when children would gather to hear the magical instrument and watch the animal's antics. With appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, Hurdy Gurdy, monkey & me have created thousands of special memories for children and adults alike.

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Children 14 and under: eight minutes for $10.00 • Adults: fifteen minutes for $20.00
20% of the proceeds will benefit the Tanglewood Music Center.
Look for us at the tree line inside the main entrance to the right.

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Boston Symphony concert of Friday, July 5, at 8:30 6
Kurt Masur conducting; Denyce Graves, mezzo-soprano;
Tanglewood Festival Chorus, John Oliver, conductor
MUSIC OF PROKOFIEV AND MUSSORGSKY/GORCHAKOV

Boston Symphony concert of Sunday, July 6, at 2:30 27
James DePreist conducting; Kalichstein-Laredo-Robinson Trio
MUSIC OF SVOBODA, BEETHOVEN, AND RACHMANINOFF

Ozawa Hall concert of Wednesday, July 9, at 8:30 40
Christian Tetzlaff, violin
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THIS WEEK'S ANNOTATORS

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications.

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory of Music, writes frequently on musical subjects for a wide variety of publications, and lectures frequently at music festivals and conferences on both sides of the Atlantic.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 5, 12; August 2, 9 — Marc Mandel, BSO Director of Program Publications
July 19, 26; August 16, 23 — Robert Kirzinger, BSO Publications Associate



TANGLEWOOD 2003

The Story Behind the Music

Legendary BSO music director Serge Koussevitzky led the Boston Symphony in its first Tanglewood concert on August 5, 1937. That year's "Berkshire Symphonic Festival" offered just two weeks of BSO concerts. In 1962, at the end of Charles Munch's BSO tenure, the orchestra played eight weeks of Tanglewood concerts, establishing the pattern that continues to this day. With the BSO's concerts as the core of the festival, the summer season now includes chamber music, recitals, visiting ensembles, performances by the talented young musicians of the Tanglewood Music Center, and even jazz—literally something for everyone.



Renée Fleming

Particularly during Seiji Ozawa's tenure as music director, Tanglewood —its geography unchanged—began attracting more and more internationally acclaimed artists. Then, in 1986, the BSO acquired the adjacent Highwood estate. In 1994, Seiji Ozawa Hall—itself as much a source of wonder and enjoyment as the events it houses—was opened as part of the official expansion, in a process both seamless and magical. Who, wandering Tanglewood for the first time today, could guess where the original Tanglewood estate ended and Highwood began?

The BSO announces its much anticipated Tanglewood schedule each winter. Brochures are printed, newspaper ads appear. Less evident is the planning process, which represents—given the wide variety of ensembles and artists slotted in for rehearsal as well as performance—an annual months-or-longer juggling act on the part of the BSO's music director, artistic administrator, and other staffers. At Tanglewood, the BSO's own schedule typically means three different programs in one weekend, with each program getting only two rehearsals (vs. *four* for each week's single BSO program at Symphony Hall). Particularly for conductors making a Tanglewood debut, and especially if they've never worked with the BSO before, this stricture can be daunting. Ultimately, it's sheer professionalism, and plenty of it, that makes all the difference in the world.

Given the large number of guest artists, a Tanglewood appearance can sometimes offer unanticipated satisfactions to the performer through the opportunity of first-ever collaborations and new working relationships. This year, for example, **Nelson Freire**, one of today's most poetic pianists, performs the Schumann Piano Concerto on **July 19** with conductor **Hans Graf**, himself famed for his insight into the music of the late Classical and early Romantic periods. The young Peruvian conductor **Miguel Harth-Bedoya**, winner of the 2002 Seaver/NEA Conductors Award, is joined on **July 27** by soprano **Dawn Upshaw** for orchestral songs by Argentinian-American composer Osvaldo Golijov. Veteran conductor **Sir Neville Marriner**, a fine concerto accompanist and a frequent champion of young soloists, joins forces on **August 22** with up-and-coming pianist **Lang Lang** for Mendelssohn's Piano Concerto No. 1. None of these conductors has ever worked with these particular soloists before, thereby offering a first-time opportunity for performers and listeners alike.



Nelson Freire

Artists making first-time appearances can be so taken with Tanglewood that they make it a goal to come back, as has been the case in recent seasons with baritones Matthias Goerne and Thomas Quasthoff. Such is the case this summer for soprano **Renée Fleming**, who sings Strauss's Four Last Songs with the BSO on **August 10**. Ms. Fleming made her first Tanglewood appearance in 1991, in a BSO concert performance of Mozart's *Idomeneo*. But more recently, a 1997 Ozawa Hall recital left her hankering for more. Schedules permitting, more there will be.

Many artists who appear regularly at Tanglewood—**Peter Serkin (July 10** and **20)**, **Itzhak Perlman (August 23)**, **Yo-Yo Ma (August 3, 16,** and **19)**, and **Emanuel Ax (Au-**

gust 3 and 19), for example—typically spend their summers in the United States rather than abroad, and so have had the opportunity to develop longstanding relationships with the BSO's summer audience. Among chamber ensembles, the **Juilliard String Quartet,** which appears in Ozawa Hall on **August 14,** has a notably long Tanglewood history, for it was here that the ensemble gave some of its earliest public performances as well as other milestone concerts in its history. Veteran conductor **Rafael Frühbeck de Burgos**'s relationship to Tanglewood is of more recent vintage: though he made his BSO debut in 1971, his first Tanglewood appearance came only in 2000, but he's been back each summer since then, and will lead three BSO concerts in 2003, on **July 11, 12** (with **Van Cliburn** as soloist), and **25.**



Peter Serkin

In recent decades, an increasing number of visiting orchestras have made a prominent mark at Tanglewood, dating back to 1979, when the New York Philharmonic played the final orchestra weekend while the BSO was touring Europe. Since then there have been return visits by the Philharmonic, repeat visits by the Cleveland Orchestra and Israel Philharmonic, and Shed appearances by, among others, the Philadelphia Orchestra, the Kirov Orchestra, the Academy of St. Martin in the Fields, the Orchestra of St. Luke's, and the Gustav Mahler Jugendorchester, not to mention the variety of American and European chamber orchestras that have appeared in Seiji Ozawa Hall. In Ozawa Hall this year, **Sir Roger Norrington** leads **the Camerata Salzburg** in an all-Beethoven program on **August 6,** and **Leif Ove Andsnes** is both pianist and conductor with the **Norwegian Chamber Orchestra** on **August 20.**



Van Cliburn

It goes without saying that the **Boston Pops** has drawn crowds to Tanglewood for years, first under Arthur Fiedler, more recently under John Williams (**August 2** and **5**; plus **August 16** with the BSO) and **Keith Lockhart** (**July 15**; **August 5** and **25**). Another "home" orchestra now making welcome annual Shed appearances is the **Tanglewood Music Center (TMC) Orchestra,** which participates in the yearly **Tanglewood on Parade** festivities showcasing the BSO, Boston Pops Orchestra, and TMC (this year on **August 5**), and gives the annual **Leonard Bernstein Memorial Concert** (**August 27**) honoring the Koussevitzky protégé who was a member of the first TMC class in 1940 and then returned to Tanglewood throughout his life not just to lead the BSO, but also to teach and inspire countless TMC students.



Leif Ove Andsnes

Over the years, the increasing diversity of Tanglewood's programming has won an ever-broadening audience. This year, for example, the week preceding the BSO's opening concert on July 5 features James Taylor, the Lincoln Center Jazz Orchestra with Wynton Marsalis, a return visit to Tanglewood by Garrison Keillor for a live *Prairie Home Companion* broadcast from the Shed, and a first-time-ever collaboration between the Mark Morris Dance Group and the Fellows of the Tanglewood Music Center. The season also includes "A Motown July Fourth Celebration," and the annual **Tanglewood Jazz Festival** over **Labor Day Weekend.** On **August 3,** Yo-Yo Ma and several of his musical friends offer a special evening at Tanglewood: "**Yo-Yo Ma's Brazil,**" a program exploring that country's rich musical culture and the broad range of Latino styles.

Of course the events discussed here are but part of Tanglewood's offerings for 2003. Surely Serge Koussevitzky, in 1937, could not have guessed how the seed planted that summer would blossom into America's preeminent international music festival, a place where literally millions of concertgoers have shared the joy of hearing great music in one of the world's most beautiful outdoor concert venues.

2003 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
One Hundred and Twenty-second Season, 2002-2003

Saturday, July 5, at 8:30

KURT MASUR conducting

PROKOFIEV — *Alexander Nevsky*, Opus 78, Cantata for mixed chorus and orchestra, with mezzo-soprano (Words by V. Lugovskoy and S. Prokofiev)

Russia Beneath the Yoke of the Mongols
Song about Alexander Nevsky
The Crusaders in Pskov
"Arise, People of Russia"
The Battle on the Ice
The Field of the Dead
Alexander's Entry into Pskov

DENYCE GRAVES, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 14.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

INTERMISSION

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

MUSSORGSKY *Pictures at an Exhibition*, orchestrated by Sergei Gorchakov

Promenade
Gnomus
Promenade
Il vecchio castello
Promenade
Tuileries
Bydlo
Promenade
Ballet of Chicks in their Shells
Samuel Goldenberg and Shmuel
Promenade
The Marketplace at Limoges
Catacombae. Sepulcrum romanum—
Cum mortuis in lingua mortua
The Hut on Fowls' Legs
The Great Gate in the Capital City of Kiev

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

Week 1

NOTES ON THE PROGRAM

Sergei Prokofiev (1891-1953)
Alexander Nevsky, Opus 78, Cantata for mixed chorus and orchestra, with mezzo-soprano

First performance: May 17, 1939, Moscow, Prokofiev cond. *First BSO (and first Tanglewood) performance*: August 25, 1963, Erich Leinsdorf cond., Lili Chookasian, contralto, Festival Chorus. *Most recent Tanglewood performance of the cantata*: July 12, 1986, Seiji Ozawa cond., Janice Taylor, mezzo-soprano, Tanglewood Festival Chorus, John Oliver cond. *More recently at Tanglewood, Seiji Ozawa led the same forces in the complete film score, with a showing of the film, on July 24, 1992.*

Sergei Eisenstein, the great Russian film director, marvelled at the speed and fluency with which Prokofiev created the music for films. While they were working on *Alexander Nevsky*, the director and composer would look at a new sequence destined to go into the finished product. The viewings would end near midnight, and as Prokofiev left, he

Opening Night at Tanglewood
2003 Jazz Jam

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Augusta (Gus) and Eugene Leibowitz

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Rita and Mel Bleiberg
Judith and C. Jeffrey Cook
Channing Dichter and
Ursula Ehret-Dichter
Marilyn and Bill Larkin
Judi and Brian Gladden
Melissa and Patrick Séré
Scott and Robert Singleton

Underwriters

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Aaron J. Nurick
George and Roberta Berry
Mel and Rita Blieberg
Marlene and Dr. Stuart H. Brager
Joe Hearne and Jan Brett
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Leslie and Stephen Jerome
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Cynthia and Robert J. Lepofsky
Joyce and Edward Linde
Edwin N. and Elaine London
Wilma and Norman Michaels
George R. Minkoff and
Carol Spero
Bobbie and Arthur Newman
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Carolee and Nathan Reiber
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would say, "You'll have the music by twelve noon." In 1946, after working with him on two films—*Alexander Nevsky* and *Ivan the Terrible*—Eisenstein published an essay about the "miracle" of Prokofiev the film composer:

> Although it is now midnight, I feel quite calm. I know that at exactly 11:55 a.m. a small dark blue car will bring Sergei Prokofiev to the studio and that in his hands there will be the necessary piece of music for *Alexander Nevsky*.

The composer's speed was no less remarkable, said Eisenstein, than the fact that Prokofiev could write music so perfectly attuned to the screen with no more information than the number of seconds a given passage had to run and two or, at most, three viewings of the finished segment. Eisenstein watched Prokofiev searching for the key to the musical score:



> The hall is plunged in darkness. But the darkness does not prevent me from seeing, in the patches of light coming from the screen, Prokofiev's hands on the elbow-rests of his chair, those enormous, strong hands with steel fingers which force the keyboard to groan when he attacks it with all the elemental impetuosity of his temperament.
>
> Pictures flash on the screen....
>
> And the relentlessly precise, long fingers of Prokofiev are nervously drumming on the elbow-rests, as if receiving telegraph signals.
>
> Is Prokofiev beating time?
>
> No, he is "beating" something far more complex.

What Prokofiev finds in the flickering images, says Eisenstein, is the visual counterpoint that the filmmaker has created, "a cunning construction of three movements which do not coincide in rhythm, tempo, and direction: protagonist, group background, and poles flashing by in the foreground as the camera passes them." The composer is completely absorbed in the tempo—or, rather, the several tempos—of the action and the editing, muttering under his breath sounds that Einsenstein considered "the embryo of a melodic equivalent to the scene on the screen." Prokofiev's concentration is total. "God forbid you should address him at such a time."

The Eisenstein-Prokofiev collaboration on *Alexander Nevsky* produced one of those very rare occasions in which a great film is accompanied by a superb score. Prokofiev had already written music to a film (*Lieutenant Kije*), but with *Alexander Nevsky* he reached his peak in this line (though he was to go on to another fine score for Eisenstein's *Ivan the Terrible*). Both in its original form, accompanying the visual images of the film, and in its adaptation as a concert piece, *Alexander Nevsky* has become one of Prokofiev's most popular scores.

The creation of the film was heavily bound up with the propaganda needs of the Soviet government in the late 1930s. The rise to power of the Nazis in Germany profoundly unsettled Stalin, who saw Hitler as his most formidable external foe. *Alexander Nevsky* was designed not only to raise the issue of the German menace, but also—and especially—to raise Russian morale for a potential war with Germany. The means to do this lay in Russian history: Eisenstein wrote a screenplay about a 13th-century Russian prince of Novgorod, Grand Duke Alexander, who in 1240 (at the age of twenty) had commanded a Russian victory over Swedish forces in a battle at the River Neva. For this accomplishment he became known as Alexander Nevsky, or "Alexander of the Neva." His most famous accomplishment was the destruction of a large, well-armed invading force of German knights in a battle at Lake Chud in 1242; this battle, and the

circumstances preceding it, form the subject matter of Eisenstein's film.

Not the least remarkable thing about *Alexander Nevsky* is the fact that, although it was motivated purely by the Soviet state's propaganda needs, it remains one of the finest artistic achievements in the history of film. Eisenstein's innovative work in film editing was already well known from such classic moments as the "Odessa steps" sequence in *The Battleship Potemkin* (1925) and the storming of the Winter Palace in *October (Ten Days That Shook the World)* (1928). He was a trained artist whose photographic shots were always composed with extraordinary care, planned in dozens of sketches before filming started. And in *Alexander Nevsky*, his first "talkie" to be released, Eisenstein achieved—with Prokofiev's help—an astonishing fusion of image, dialogue, sound effects, and music. And the film has remained influential; hardly any later scene of armies in hand-to-hand combat could exist without the example of Eisenstein's visual montage, amounting almost to choreography, in the great battle on the ice.

In addition, Eisenstein had a genius for type-casting, finding actors whose physique and manner perfectly embodied the personality of the characters in his films, whether cheerful, generous-spirited Russian peasants or dehumanized German soldiers. (One of the helmets that Eisenstein has the German soldiers wear surely inspired George Lucas's image of the mask of Darth Vader!) At the same time, he nonetheless created a film epic that is constantly illuminated by vignettes of individual characters—both noble and villainous—whose personalities are revealed in their reactions to the events in which history has placed them. Nikolai Cherkassov, superbly playing the tall, fair-haired Alexander, calm, clear-eyed, a natural leader of men, naturally stands at the center of the film; but he is surrounded by marvelous characters—two wonderful peasant "types," Buslai and Gavrilo, who are contending for the hand of the same beautiful Russian maiden; Vassilissa, the doughty maid of Pskov who herself joins in the battle after the Germans have killed her father; the cheerful elderly armorer, who provides himself with



a coat of mail that is unfortunately a little too short; the self-serving Russian traitors, depicted as sniveling weasels.

The propaganda need for *Alexander Nevsky* was so urgent in 1938 that entire units of the Russian army were dispatched to serve as extras, and the climactic battle scene (which in 1242 took place on a frozen lake) was filmed during a July heat wave on a vast leveled field covered with sodium silicate to give it the color and crystalline texture of an ice-covered lake. When the film was released, in December 1938, it was received with unprecedented acclaim, and Eisenstein, who had been in trouble with the authorities more frequently than he had been in favor, was restored to his once prestigious position in the Soviet film world. But a few months later the film was withdrawn from circulation upon the signing of the German-Soviet Pact of 1939, when political convenience decreed that a film provoking anti-German sentiments be suppressed. This may well have been one of the principal motivations for Prokofiev to adapt his musical score into a concert piece, which could serve as a general expression of patriotism rather than as provocation against a specific foe.

Film music, in its original form, almost never makes satisfactory concert music, because in the film it is often chopped into short segments, faded to inaudibility in favor of the dialogue, or otherwise manipulated for cinematic purposes, which may not correspond to the inherent character of the music itself. Even when working with so musically knowledgeable a director as Eisenstein, Prokofiev knew that the score required considerable adjustment for the concert hall. The musical segments of the cantata are presented in the order in which they appear in the film—thus making it easy for the concertgoer to follow the main lines of the story through the music—but not one of the seven movements appears exactly as it is heard in the movie. Most are made up of several segments that have been connected and shaped into a traditional musical shape (like the ABA form of the first two movements) or into a much more complex unit, such as "The Battle on the Ice," which involves many separate musical cues. The following summary is limited largely to the scenes represented by the musical score.

Russia Beneath the Yoke of the Mongols

The film opens on a scene of desolate empty steppes with the signs of past battle—broken weapons, partial skeletons with armor still attached. A title card informs the audience that Russia is largely under the control of the Mongols except for a few regions around Novgorod. Prokofiev's musical equivalent to this desolation is a keening



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Works by Janáček

SATURDAY, AUGUST 9
Panel: **Janáček: Biographical Issues**

Coming of Age as a Composer
Works by Křížkovský, Rubinstein, Smetana, Janáček, Dvořák

Music and Storytelling
Works by Janáček, Fibich, Smetana, Dvořák

SUNDAY, AUGUST 10
Panel: **Janáček as Theorist: Language and Culture**

The Music of Language and Fantasy
Works by Janáček

Contemporary Insiders
Works by Foerster, Suk, Janáček, Novák

FRIDAY, AUGUST 15
Symposium: **Janáček's World: Modernism and Nationalism**

Folklore from the Field to the Parlor
Performance with commentary

SATURDAY, AUGUST 16
Panel: **Janáček and Music Today**

Czech Modernism
Works by Janáček, Brod, Martinů, Haas, Ostrčil

The Diary of One Who Vanished
Song cycle by Janáček

The Symphonic Imagination
Works by Tchaikovsky, Suk, Novák, Janáček

SUNDAY, AUGUST 17
The Diary of One Who Vanished
Song cycle by Janáček

International Modernism
Works by Stravinsky, Hindemith, Bartók, Szymanowski, Janáček

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melody presented in unison, four octaves apart, with nothing but emptiness in between. The oboes' lamenting tune suggests poignant loss, while the rapid turn-figure in the muted violas and violins is an image of the feather-grass blowing on the hillsides—the only thing in view that is moving.

Song about Alexander Nevsky

A tranquil lake scene, with Alexander and his comrades fishing with extended nets. The chorus sings of Alexander's victory over the Swedes two years earlier.

The Crusaders in Pskov

The town of Pskov has fallen to the invading Germans, partly through the treachery of a Russian turncoat. The Germans, who are representatives of the Roman form of Christianity, prepare fires at which they threaten to burn any citizens of Pskov who do not convert to their religion. The German soldiers in their metal helmets look scarcely human. They carry away the spokesmen of the town to be burned, then grab small children and throw them onto the fire as well, while the "noble" German knights look on impassively. The crusaders and the priests accompanying them chant in Latin while this gruesome activity is going on.* Prokofiev did some research into 13th-century music before composing the crusaders' part, but he found the musical style to be so foreign to contemporary understanding that he decided to invent his own chants.

"Arise, People of Russia"

Another choral movement accompanies the enthusiastic preparations of the citizens of Novgorod to defend the Motherland. The melody of the contrasting middle section—almost folklike in its directness—becomes the single most important theme of the film.

The Battle on the Ice

The longest movement in the cantata is a virtuosic orchestral depiction of the course of battle. Though it is April, Lake Chud is still frozen solid, and the Russian peasants and townspeople await the Germans in the shivering cold. From the distance the crusaders' battle chant can be heard softly on the trombone. Immediately after this, we hear the rhythmic hoofbeats of the German horses trotting implacably forward, coming to meet the largely unmounted band of Russian patriots. A tuba theme hints at the brutal power of the attacking forces. The two armies meet (with slashing musical gestures in the violins and trumpets, and fanfares). The crusaders repeat their monotonous chant over the din of battle. The course of the fighting is well characterized by the heavy, rhythmic gallop of the German knights on the one hand and the heroic resistance of the Russian peasants (folklike marching song in the trumpet) on the other. The Russians have held more firmly than the Germans expected, and the tide begins to turn. Eventually Alexander personally challenges the leader of the German knights to combat and defeats him. The Germans now begin to retreat, gradually falling into disarray as the retreat becomes a rout and they find themselves the hunted. Suddenly in the spring

*When *Alexander Nevsky* was performed by the Boston Symphony Orchestra in 1965, program annotator John N. Burk confessed himself mystified by the odd Latin text of the chant, which is grammatically impossible: *Peregrinus expectavi pedes meos in cymbalis est.* Nor is its meaning at all clear. One might omit the last word (as Prokofiev does most of the time in the musical setting) and take it as an indirect discourse (with "*esse*" understood as the controlling verb), in which case it could be translated, "I, a foreigner, expected my feet (to be) in cymbals." This is scarcely enlightening. At that time, Mr. Walter B. Denny of Cambridge wrote with a likely solution to the puzzle: "I suggest that Prokofiev took these words at random from the verses used by Stravinsky in his *Symphony of Psalms*." In fact, each word in the sentence except the final "*est*" can be found in Stravinsky's score, in the order in which it appears here, and with the same case endings! "*Est*" was apparently added as a likely enough way to end a Latin sentence.

sunshine the ice of Lake Chud cracks under the heavy armor of the mounted Germans, and most of the invading army sinks to its death in the icy waters. The battle ends with unexpected suddenness; the astonished peasants look out at what little remains of the enemy force. The orchestra plays a poignant and sweet recollection of the melody from the fourth movement.

The Field of the Dead

Night is falling on the battlefield. Many Russians lie dead or wounded where they have fallen. The voice of a young woman is heard, singing of her search for her brave lover. She has vowed to marry whichever of two men, Gavrilo and Buslai, has proven the bravest in battle. Both men are injured but alive. She helps them off the field.

Alexander's Entry into Pskov

The victory has been complete. Alexander's troops return to the city of Pskov in triumph, bringing with them the captives they have taken in battle. Weddings are arranged, the dead are mourned, and traitors punished. But most of all, everyone celebrates the end of the fighting. Alexander warns all who would attack his land that he or his children will punish future invaders. The chorus sings a paean of celebration.

—Steven Ledbetter

ALEXANDER NEVSKY

1. Russia Beneath the Yoke of the Mongols

2. Song about Alexander Nevsky

Chorus of Russians:

A i bylo dyelo na Nyevyeryekye,
Na Nyevyeryekye, na bolshoi vodye.
Tam rubili my zloye voinstvo,
Zloye voinstvo, voisko shvyedskoye.

It happened on the Neva River,
On the Neva, the great water.
There we slaughtered the evil army,
the evil army of the Swedes.

Ukh! kak bilis my, kak rubilis my!
Ukh! Rubili korabli po dostochkam.

Oh, how we fought, how we slashed!
Oh, we chopped their boats into kindling!

Nashi krov'rudu nye zhalyeli my
za vyelikuyu zyemlyu ruskuyu.

We did not spare our golden blood
in defense of the great Russian land.

Gde proshel topor, byla ulitza.

Where the axe passed, there was a street,

Gde lyetyelo kop'yo pyerye ulochek.
Polozhili my shvyedovnemchinov,
Kak kobyl'travu na sukhoi zyemlye.

where the spear flew, an alley.
We mowed down our Swedish enemies
like feather-grass on dry soil.

Nye ustupim my zyemlyu russkuyu.
Kto pridyot na Rus', budyet nasmyert' bit.
Podnyalasya Rus; suprotiv vraga,
podnimis' na boi, slavnyi Novgorod!

We shall not yield up the Russian land.
Whoever invades Russia, shall be killed.
Russia has arisen against the foe;
arise for battle, glorious Novgorod!

3. The Crusaders in Pskov

Crusaders:

Peregrinus expectavi pedes meos in cymbalis est.

A foreigner, I expected my feet to be shod in cymbals.

4. "Arise, People of Russia"

Chorus of Russians:

Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,

vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

Tenors, Basses:

Zhivym boitsam pochyot i chest',
a myortvym slava vechnaya.
Za otchii dom, za russkii krai

vstavaitye, lyudi russkiye.

To living warriors, respect and honor,
and to the dead, eternal glory.
For our fathers' home, our Russian territory,
arise, people of Russia.

Chorus:

Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,

vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

Women, then Men:

Na Rusi rodnoi, na Rusi bol'shoi
nye byvat' vragu.
Podnimaisya, vstan',
mat' rodnaya Rus'!

In our native Russia, in great Russia,
let no foe exist.
Raise yourself up, stand up,
our own mother Russia!

Women:

Vstavaitye, lyudi russkiye,

Arise, people of Russia,

Men:

na slavnyi boi, na smyertnyi boi,

for the glorious battle, for the deadly battle,

Women:

vstavaitye, lyudi vol'nye,

arise, free people,

Men:

za nashu zyemlyu chestnuyu.

to defend our honest land.

Women:

Vragam na Rus' nye kazhivat',
polkov na Rus' nye vazhivat',
putyei na Rus' nye vidyvat',
polyei Rusi nye taptyvat'.

Let no foe march through Russia,
let no regiments rove across Russia,
let them not see the paths to Russia,
let them not tread on the fields of Russia.

Chorus:

Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,

vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

Please turn the page quietly.



5. The Battle on the Ice

Crusaders:

Peregrinus expectavi pedes meos in cymbalis.
Vincant arma crucifera.

Hostis pereat!

A foreigner, I expected my feet to be shod in cymbals.
May the arms of the cross-bearers conquer!
Let the enemy perish!

6. The Field of the Dead

A Russian Woman:

Ya poidu po polyu byelomu,
polyechu po polyu smyertnomu.
Poishchu ya slavnykh sokolov,
zhenikhov moikh, dobrykh molodtsyev.

Kto lyezhit, myechami porublyennyi,
kto lyezhit, stryeloyu poranyennyi.
Napoili oni krov'yu aloyu

zyemlyu chestnuyu, zyemlyu russkuyu.

Kto pogib za Rus' smyert'yu dobroyu,
potseluyu togo v oghi myertvye,
a tomu molodtsu, shto ostalsya zhit',

budu vyernoi zhenoi, miloi ladoyu.

Nye voz'mu v muzh'ya krasivovo:
krasota zyemnaya konchayetsya.
A poidu ya za khrabrovo.
Otzovityesya, yasnyi sokolyi!

I shall go over the white field,
I shall fly over the deadly field.
I shall seek the glorious falcons,
my bridegrooms, the sturdy young men.

One lies hacked by swords,
one lies wounded by the arrow.
With their crimson blood they have watered
the honest soil, the Russian land.

Whoever died a good death for Russia,
I shall kiss upon his dead eyes,
and to that young man who remained alive,
I shall be a faithful wife, a loving spouse.

I shall not marry a handsome man;
earthly beauty comes to an end.
But I shall wed a brave man.
Cry out in answer, bright falcons!

7. Alexander's Entry into Pskov

Chorus of Russians:

Na vyliki boi vykhodila Rus'.
Voroga pobyedila Rus'.
Na rodnoi zyemlye nye byvat' vragu.
Kto pridyot, budyet nasmyert' bit.

Women:

Vyesyelisya, poi, mat' rodnaya Rus'!
Na rodnoi Rusi nye byvat' vragu.
Nye vidat' vragu nashikh russkikh syol.
Kto pridyot na Rus', budyet nasmyert' bit.

Men:

Nye vidat' vragu nashikh russkikh syol.
Kto pridyot na Rus', budget nasmyert' bit.

Na Rusi rodnoi, na Rusi bol'shoi
nye byvat' vragu.

Russia marched out to mighty battle.
Russia overcame the enemy.
On our native soil, let no foe exist.
Whoever invades, will be killed.

Be merry, sing, mother Russia!
In our native Russia, let no foe exist.
Let no foe see our Russian villages.
Whoever invades Russia will be killed.

Let no foe see our Russian villages.
Whoever invades Russia will be killed.

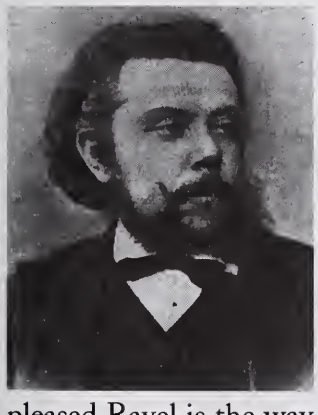
In our native Russia, in great Russia,
let no foe exist.

Na Rusi rodnoi, na Rusi bol'shoi nye byvat' vragu. Vyesyelisya, poi, mat' rodnaya Rus'!	In our native Russia, in great Russia, let no foe exist. Be merry, sing, our own mother Russia!
Na vyelikii prazdnik sobralasya Rus'.	At the mighty festival, all Russia has gathered together.
Vyesyelisya, Rus'! rodnaya mat'!	Be merry, Russia, mother of ours!

Modest Mussorgsky (1839-1881)
Pictures at an Exhibition, orchestrated by Sergei Gorchakov

First performance (of the familiar Ravel orchestration): October 22, 1922, Paris, Serge Koussevitzky cond. *First BSO performances (Ravel orchestration)*: November 1924, Koussevitzky cond. *First Tanglewood performance (Ravel orchestration)*: August 10, 1939, Koussevitzky cond. *Most recent Tanglewood performance (Ravel orchestration)*: August 22, 1998, Charles Dutoit cond. *The instrumentation by Sergei Petrovich Gorchakov (1905-1976), which dates from 1954, has been played by the Boston Symphony Orchestra previously under Kurt Masur, in Boston and Providence in January 1984, and at Tanglewood on July 13, 1984. It was Masur who gave the American premiere of this version, on March 9, 1983, with the San Francisco Symphony Orchestra. Two of the "pictures" from Gorchakov's version ("Il vecchio castello" and "Samuel Goldenberg and Shmuel") were included by Leonard Slatkin as part of the composite instrumentation he conducted at Tanglewood on August 25, 1990.*

It was Ravel, the Frenchman, who told Serge Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. At the time, around 1922, the *Pictures at an Exhibition* were quite unknown, and the Russian publishing house of Bessel, which had issued them in 1886 in a version heavily edited by Rimsky-Korsakov, had so little faith in them that it had no difficulty going along with Koussevitzky's stipulation that Ravel's transcription should be reserved for a number of years for his exclusive use, since clearly there was nothing in it for the publishers. In the event, the Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is the way the popularity of "his" *Pictures* led pianists to rediscover Mussorgsky's.



At that, Ravel was not the first musician to orchestrate *Pictures at an Exhibition*, having been anticipated by Mikhail Tushmalov in 1891 (his version also being tampered with by Rimsky-Korsakov, who conducted the first performance) and by Sir Henry J. Wood in 1920. During the time that Ravel's score was available only to Koussevitzky, an orchestration appeared by Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), and later there were scorings by Leopold Stokowski, Lucien Cailliet (the uncredited ghostwriter of many orchestrations attributed to Stokowski, though the *Pictures* do seem to be Stokowski's own), and Walter Goehr—not to forget the electronic version by Tomita, Elgar Howarth's transcription for the Philip Jones Brass Ensemble, the Yamashita reduction for solo guitar, and Keith Emerson's rock presentation.*

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

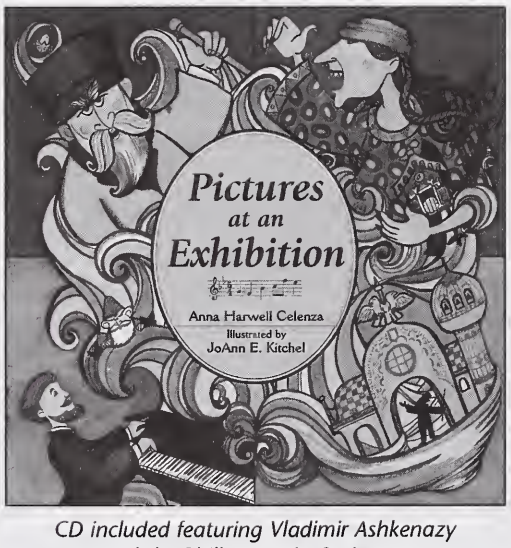
In this whole scene, Ravel's score has seemed to be the one sure survivor, and for good reason: he is Mussorgsky's peer, and his transcription stands as a model of what we would ask for in such an enterprise by way of technical brilliance, imaginative insight, and concern for the name to the left of the slant line. For all that, it will not do to think of his orchestration as sacrosanct. One might question it and its pre-eminence on three grounds:

1. It is based on a corrupt and faulty text. Ravel had no idea, but in 1922, when he made his transcription, the only edition of *Pictures* available (and this continued to be true until 1930) was the one issued in 1886 by Bessel and which, as mentioned earlier, included a number of alterations by Rimsky-Korsakov of what Mussorgsky had written. Rimsky-Korsakov thought that Mussorgsky, his senior by five years, was, though undoubtedly a genius, neither civilized nor competent, and after his friend's death from the consequences of alcoholism, he undertook to fix his music for him, squaring odd rhythms, taming the harmony, putting his own glamorous style in place of Mussorgsky's austere one. His editions of *Pictures at an Exhibition*, *Boris Godunov*, *Khovanshchina*, *Songs and Dances of Death*, etc., never offer the reader any means of determining what in them is Mussorgsky's and what Rimsky's.

2. It is always bad—because blinkering—to become fixated on just one interpretation, no matter how perceptive or beautiful that interpretation is. The notion of a "definitive performance" is record reviewers' idiocy. Or, to bring up another situation familiar to concertgoers, the cementing of certain cadenzas into classical concertos so that they virtually become part of the canonic text (e.g., Beethoven in Mozart's D minor piano concerto, Kreisler in Beethoven's Violin Concerto, and Joachim in Brahms's) is a destructive limiting of our comprehension. We need to remember that Ravel's wonderful orchestration is not *Pictures at an Exhibition* but just one *way* of reading *Pictures*.

3. Several musicians have, over the years, faulted Ravel for the "un-Russian" nature of his orchestration. Leopold Stokowski, the Londoner with the put-on Polish accent,

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used this complaint as the perhaps not entirely disingenuous justification for making his own orchestration. Kurt Masur has also stressed the distinction between the "Western European elegance" of Ravel's sound and the more "primal and Russian" character of Gorchakov's. And I shall not forget the lighting up of the face of a violinist and conductor, a refugee from the Soviet Union, who at the mention of Gorchakov's orchestration of *Pictures* smiled and said, "Ah yes, it sounds like Russian music again."

Insofar as it is vague, such talk can be perilous. Aside from giving us an orchestration based on what Mussorgsky actually wrote as opposed to what Rimsky-Korsakov thought he ought to have written—and this in itself is important and valuable—Gorchakov, composer, conductor, and highly esteemed teacher at the Moscow Conservatory, set out to produce a sound as close to Mussorgsky's sonorous ideal as we can infer it from his own orchestration of *Boris Godunov*.* Gorchakov seems to some extent to have been inspired by the Shostakovich orchestration of *Boris Godunov* (1940), a reform enterprise that was at once noble (because a blow at the monopoly the Rimsky falsification still enjoyed in the operatic market worldwide) and silly (because one would have done better simply to go to Mussorgsky's own score, available in at least a reasonably good edition since 1928).

Gorchakov's orchestra glitters less than Ravel's, and I think one must add here that Ravel's *Pictures* coruscate not only because Ravel was that sort of composer and orchestrator but also because both consciously and unconsciously he had derived his idea of Mussorgsky's sound from Rimsky-Korsakov's brilliant, crackling, virtuosic orchestrations of *Boris Godunov* and *Khovanshchina*.† Gorchakov works more in primary colors than in the mixtures Ravel prefers, and he has no inclination for the esoteric, the outré, for the dazzling stunts in Ravel's deep bag of tricks, for formulaic recipes to produce brilliance (if one may say all that without seeming to accuse Ravel of anything meretricious). A detailed comparison of Ravel, Stokowski, Gorchakov, et al., is fascinating to undertake as an experience in listening but tedious to read about; just a few pointers are incorporated in the descriptions of individual movements below.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic V.V. Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in Saint Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." That roving music, which opens the suite, he calls "**Promenade**," and his designation of it as being "*nel modo russico*" is a redundancy.

Gnomus—According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club...It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome

*In fairness, it should be said that the urbane vandalism Rimsky wreaked on the *Pictures* is not as bad as his distortions of Mussorgsky's operas and songs.

†Ravel had never seen or heard Mussorgsky's own orchestration of *Boris Godunov*, and, except for a few pages, no orchestration by Mussorgsky of *Khovanshchina* exists because Mussorgsky died before he had completed that opera. Interestingly, Ravel and Stravinsky—at the behest of Serge Diaghilev—cooperated on a partial reorchestration of *Khovanshchina*. The score is, alas, lost. Stravinsky had been a pupil of Rimsky-Korsakov's, and his own early orchestral style, notably in *Firebird*, is deeply indebted to the work of his teacher. Ravel's friendship with and admiration for Stravinsky would have reinforced his long-established interest in Rimsky-Korsakov, whose music he had known since boyhood, when he used to play piano-duet versions of it with Ricardo Viñes.

accompanies his droll movements with savage shrieks."

Il vecchio castello ("**The Old Castle**")—There was no item by that title in the exhibition, but presumably this refers to one of several architectural watercolors done by Hartmann on a trip to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. The principal singer of the melody is the trumpeter (in Ravel this is a famous and, in its day, controversial solo for alto saxophone).

Tuileries—The park in Paris, swarming with children and their nurses, playing and squabbling. Mussorgsky reaches this picture by way of a *Promenade.*

Bydlo—The word is Polish for "cattle." Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but added that "the wagon is not inscribed on the music; that is purely between us." Rimsky-Korsakov, and therefore Ravel also, turned this into one of those pieces where the music begins at a distance, approaches, and recedes again. Mussorgsky, and therefore Gorchakov, begins with the ox-cart hugely present, then moving into the distance towards the end. Gorchakov gives the melody to four horns and a trombone (in Ravel this a famous tuba solo, and Gorchakov does in fact allow the tuba—one of two—the last word).

Ballet of Chicks in Their Shells—A costume design for a ballet, *Trilby*, with choreography by Marius Petipa and music by a certain Gerber, given in Saint Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The *Ballet* is preceded by a short Promenade, begun by Gorchakov in divided strings with a solo violin on top.

Samuel Goldenberg and Shmuel—Mussorgsky owned two drawings by Hartmann entitled, respectively, *A Rich Jew Wearing a Fur Hat* and *A Poor Jew: Sandomierz.* Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one—*Two Polish Jews, One Rich, One Poor*—and he seems later to have added the names of Goldenberg and Shmuel. Goldenberg speaks in the well-nourished voices of strings with clarinets and bassoons (plus horns for the offbeat accents); Schmuel whines in the querulous tones of a soprano saxophone.

The Marketplace at Limoges—Mussorgsky jots some imagined conversations in the margin of his manuscript: "Great news! M. de Puissangeoux has just recovered his cow...Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose. which is in his way, is as much as ever the color of a peony." This is





preceded by a *Promenade*, an interesting variant of the opening one, omitted by Rimsky-Korsakov and thus also by Ravel. With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae—The picture shows the interior of catacombs in Paris, with Hartmann, another friend, and a guide with a lamp. Mussorgsky's music falls into two sections, *Sepulcrum romanum* ("*Roman Sepulchres*") and *Cum mortuis in lingua mortua* ("*With the Dead in a Dead Language*"), a ghostly transformation and last appearance of the *Promenade*. He adds his marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

The Hut on Fowls' Legs—A clock in fourteenth-century style, in the shape of a hut with cocks' heads and on chicken legs, worked in metal. Mussorgsky associated this with the witch Baba Yaga, who flew about in a mortar in chase of her victims.

The Great Gate in the Capital City of Kiev—A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of 4 April 1866." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg

GUEST ARTISTS

Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and a humanist. In September 2002, Mr. Masur became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow conductor debut week at the Philharmonic in perpetuity in his honor. For many seasons, Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance. Upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Since 1989, when he played a central role in the peaceful demonstrations that led to German reunification, the impact of his leadership has attracted worldwide attention. In 1995 he received the Cross of the Order of Merit of the Federal Republic of Germany; in 1996 he was awarded the Gold Medal of Honor for Music from the National Arts Club; and in 1997 he was awarded the titles Commander of the Legion of Honor from the Government of France and New York City Cultural Ambassador from the City of New York. On April 19, 1999, in Wroclaw, Poland, he received the Commander Cross of Merit of the Polish Republic, one of the country's highest honors. In March 2002 the President of the Federal Republic of Germany, Johannes Rau, bestowed upon him the Cross with Star of the Order of Merit of the Federal Republic of Germany. Mr. Masur is also an Honorary Citizen of his hometown, Brieg. Since 1992 he has held the lifetime title Honorary Guest Conductor of the Israel Philharmonic Orchestra. A frequent guest with the world's leading orchestras, Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Engagements during the 2002-03 season included appearances with the San Francisco Symphony, the Bayerische

Staatskapelle in Munich, the Royal Concertgebouw Orchestra of Amsterdam, the Boston Symphony, the Israel Philharmonic, the Orquestra Sinfonica Brasileira in Rio de Janeiro, and the Orquestra Sinfonica do Estado de São Paulo. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics International, two of those winning "Record of the Year" awards from *Stereo Review* (Shostakovich's Symphony No. 13, *Babi Yar*, and Mahler's Ninth Symphony). For Deutsche Grammophon, he, the New York Philharmonic, and Anne-Sophie Mutter recorded a Grammy-nominated album of Brahms and Schumann and most recently Beethoven's Violin Concerto and two Romances. Mr. Masur has made well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Kurt Masur studied piano, composition, and conducting at the Music College of Leipzig. He was designated orchestra coach at the Halle County Theater in 1948; later became Kapellmeister of the Erfurt and Leipzig opera theaters; and accepted his first major orchestral appointment in 1955, as conductor of the Dresden Philharmonic. He returned to opera in 1958 as general director of music at the Mecklenburg State Theater of Schwerin. From 1960 to 1964 he was senior director of music at Berlin's Komische Oper, collaborating with the influential director-producer Walter Felsenstein. In 1967 he was appointed the Dresden Philharmonic's chief conductor, a post he held until 1972. In his capacity as Leipzig Gewandhaus Kapellmeister he led nearly a thousand per-

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formances between 1970 and 1996, and more than 900 concerts on tour. Kurt Masur has been a professor at the Leipzig Academy of Music since 1975 and holds honorary degrees from the Breslau Academy of Music, the Cleveland Institute of Music, Colgate University, Hamilton College, Indiana University, the Juilliard School, Leipzig University, the Manhattan School of Music, the University of Michigan, Westminster Choir College, SUNY Binghamton, and Yale University. In 1998 he celebrated 50 years as a professional conductor. For further information, please visit Mr. Masur's official website, www.kurtmasur.com. Kurt Masur's most recent appearances with the Boston Symphony were at Symphony Hall this past April, when he led an all-Russian program including the world premiere of Sofia Gubaidulina's *The Light of the End*, a BSO commission. Mr. Masur was a regular guest with the BSO both at Symphony Hall and at Tanglewood from February 1980 through February 1988. In July 2002 he returned to Tanglewood with the New York Philharmonic for his final concerts as that ensemble's music director. This month's concerts mark his first Tanglewood performances with the BSO since 1985.

Denyce Graves



Making her Boston Symphony Orchestra debut with this concert, Denyce Graves performs to popular and critical acclaim on four continents in opera, recital, and with orchestra. She has become particularly well known for her portrayals as Carmen and as Dalila in *Samson et Dalila*, appearing with the Metropolitan Opera, Vienna Staatsoper, Covent Garden, San Francisco Opera, Opéra National de Paris, Lyric Opera of Chicago, Washington Opera, Bayerische Staatsoper, Arena di Verona, Deutsche Oper Berlin, Opernhaus Zürich, Houston Grand Opera, Dallas Opera, Teatro Colón in Buenos Aires, Los Angeles Opera, and the Maggio Musicale in Florence. Other roles include Judith in Bartók's *Bluebeard's Castle*, Federica in *Luisa Miller*, Nicklausse in *Les Contes d'Hoffmann*, Baba the Turk in *The Rake's Progress*, Cuniza in Verdi's *Oberto*, the High Priestess in *La vestale*, Dulcinée in Massenet's *Don Quichotte*, Charlotte in *Werther*, Adalgisa in *Norma*, and Amneris in *Aida*. In the concert hall, she has worked with such conductors as Riccardo Chailly, Myung-Whun Chung, Charles Dutoit, Christoph Eschenbach, Zubin Mehta, and Mstislav Rostropovich. Her concert appearances with orchestras on both sides of the Atlantic have included Verdi's Requiem, Mahler's Eighth Symphony and *Kindertotenlieder*, Marguerite in *La Damnation de Faust*, Mussorgsky's *Songs and Dances of Death*, Rossini's *Stabat Mater*, Ravel's *Shéhérazade*, Honegger's *Antigone*, and Handel's *Messiah*. Her recital programs include German Lieder, French *mélodies*, English song, and Broadway songs, as well as crossover, jazz, and spirituals. Following the tragic events of September 11, 2001, Ms. Graves was invited by President Bush to participate in the televised National Prayer Service in Washington's National Cathedral, in which she sang "America, the Beautiful" and "The Lord's Prayer." This was followed by an appearance on "The Oprah Winfrey Show" in a program of "Healing through Gospel Music" and participation in other benefit concerts. Proceeds from her RCA recording of patriotic songs benefit various groups affected by the events of September 11. Ms. Graves has appeared regularly on television as a performer, celebrity guest, and the subject of documentaries and other special programming. In 1999 she became an exclusive recording artist with BMG Classics. Her most recent CD, "The Lost Days," is a recording with jazz musicians of songs in Spanish and Portuguese. Her complete opera recordings include Maddalena in *Rigoletto* with the Metropolitan Opera Orchestra under James Levine, and Emilia in *Otello* with Plácido Domingo and the Opéra de Paris-Bastille Orchestra under Myung-Whun Chung. Ms. Graves's 2002-03 season began with concerts and recitals throughout North America. She returned to the Metropolitan Opera for the title role of *Carmen*, which she repeated at Madrid's Teatro Real and Warsaw's Wielki Theater. She was Judith in *Bluebeard's Castle* for Deutsche Oper Berlin. Her many worldwide recital appearances concluded with a duet concert with Kathleen Battle at the Ravinia Festival under the direction of Bobby McFerrin. Ms. Graves has received many awards, including the Grand Prix du Concours International de Chant de Paris, the Eleanor Steber Music

Award in the Opera Columbus Vocal Competition, and a Jacobson Study Grant from the Richard Tucker Music Foundation. In 1991 she received the Grand Prix Lyrique and the Marian Anderson Award, presented to her by Miss Anderson. Ms. Graves is a native of Washington, D.C., where she attended the Duke Ellington School for the Performing Arts. She continued her education at Oberlin College Conservatory of Music and the New England Conservatory. In 1998 she received an honorary doctorate from Oberlin College Conservatory of Music. She was named one of the "50 Leaders of Tomorrow" by *Ebony Magazine* and was one of *Glamour Magazine*'s 1997 "Women of the Year."

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing with the BSO in Boston, New York, and at Tanglewood, and also giving its own Friday-night Prelude Concert each summer in Seiji Ozawa Hall. The Tanglewood Festival Chorus performed overseas for the first time in 1994, appearing with Seiji Ozawa and the BSO in Hong Kong and Japan. They performed in Europe for the first time in 2001, on a tour of European music festivals with Bernard Haitink and the BSO, a trip that also included an *a cappella* concert in Lübeck, Germany. In addition, chorus members have performed Beethoven's Ninth Symphony with the Israel Philharmonic under Zubin Mehta at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Benjamin Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when, to close the Opening Ceremonies of the 1998 Winter Olympics, Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in Beethoven's "Ode to Joy." The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, all on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. The chorus can also be heard on recordings with Keith Lockhart and the Boston Pops Orchestra for RCA Victor, and with John Williams and the Boston Pops Orchestra on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Meredith Malone Armbrust
Angel Baker
Sarah J. Bartolome
Phyllis Benjamin
Anna S. Choi
Christine Pacheco Duquette
Shauna Fallihee
Stefanie J. Gallegos
Elisabeth Gondek
Isabel M. Gray
Bree Greig
Carrie L. Hammond
Lynne M. Hammond
Kathy Ho
Carrie Kenney
Donna Kim
Yoo Kyung Eunice Kim
Michiko Kita
Barbara Levy
Claire McCarthy
Laura Mennill
Ruthie Miller
Kieran Murray
Kimberly Pearson
Joei Marshall Perry
Deborah Slade Pierce
Livia Racz
Melanie W. Salisbury
Ana Maria Sarango
Johanna Schlegel
Lynn Shane
Joan P. Sherman
Gwendolyn Williams

Mezzo-sopranos
Betty B. Blume
Sherry Borener
Ondine Brent
Janet L. Buecker
Donna Brezinski Caliguri
Abbe Dalton Clark
Betsy Clifford
Sue Conte
Lauren Cree
Betsy Draper
Diane Droste
Paula Folkman
Debra Swartz Foote
Susan Harris
Evelyn Eshleman Kern
Stephanie M. Kluter
Sheryl Krevsky
Gale Livingston
Amanda J. Mason
Kristen McEntee
Fumiko Ohara
Roslyn Pedlar
Barbara M. Puder
Marian Rambelle
Suzanne Schwing
Cypriana V. Slosky
Linda Kay Smith
Ada Park Snider
A. Catherine Tymann
Ingrid Ulbrich
Marina Voronina
Jennifer Walker
Marguerite Weidknecht

Tenors
Robert Allard
Brad W. Amidon
Brian Anderson
John C. Barr
David P. Bergers
Stephen Chrzan
Tom Dinger
Paul Dredge
Keith Erskine
David Fontes
Len Giambrone
J. Stephen Groff
Mark H. Haddad
David M. Halloran
Stanley Hudson
James R. Kauffman
Thom Kenney
Carl Kraenzel
Lance Levine
Ronald Lloyd
John Vincent MacInnis
Ronald J. Martin
Peter Pulsifer
Paul Rolanti
Steve Rowan
Peter L. Smith
Stephen Z. Stein
Stratton P. Vitikos
Andrew Wang
Joseph Y. Wang
Richard Harmon Witter

Basses
Edward Batchelder
Solomon Berg
Daniel E. Brooks
Bryan M. Cadel
Clinton D. Campbell
Paulo C. Carminati
Arthur M. Dunlap
Joel Evans
Matt Giamporcaro
Michael J. Gondek
Jay Gregory
Mark L. Haberman
Jeramie D. Hammond
Robert J. Henry
Mark Israel
Ishan Arvell Johnson
John Knowles
William Koffel
Timothy Lanagan
Joseph E. Landry
David K. Lones
James Mangan
Stephen H. Owades
Donald R. Peck
David Perkins
Robert Prince
Roy M. Raja
Vladimir Roudenko
Karl Josef Schoellkopf
Peter S. Strickland
Bradley Turner
Terry L. Ward
Peter J. Wender
Matthew Wright

Felicia A. Burrey, Chorus Manager
Julie G. Moerschel, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist
Vladimir Roudenko, Russian Language Coach



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BEETHOVEN — Concerto in C for piano, violin, and and cello, Opus 56

Allegro
Largo
Rondo alla polacca

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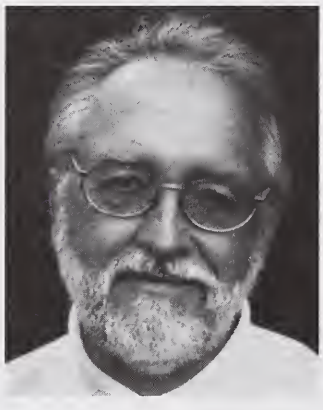
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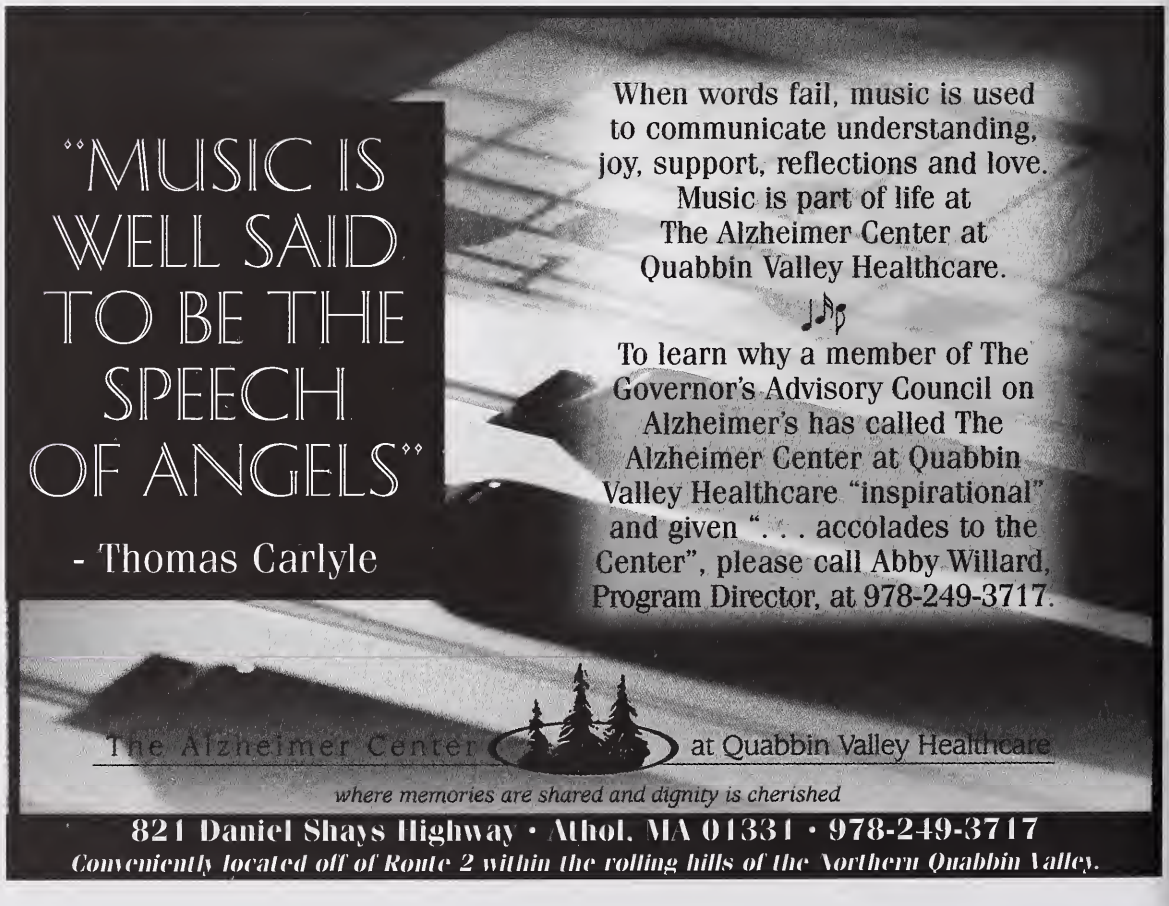
Tomas Svoboda (b.1939)
Overture of the Season, Opus 89 (1978)

First performance: October 7, 1978, Oregon Symphony, Lawrence Leighton Smith cond.
This is the first BSO performance of any music by Tomas Svoboda.

Tomas Svoboda had an international upbringing, as his Czech parents variously fled war and dictatorships. He was born in Paris, spent World War II in Boston, returned to Prague almost immediately thereafter, and eventually settled in the United States in 1964. His musical talent was strikingly evident at an early age: he began playing the piano at three, and completed his first composition when he was nine. At sixteen he composed his first symphony, and by the time he was nineteen he had already been recognized by such greats as Benjamin Britten, Darius Milhaud, and Bohuslav Martinů. His early training, as a percussionist and composer, was at the Prague Conservatory, and when his parents moved to the United States he became the student of composers Ingolf Dahl and Halsey Stevens at the University of Southern California. He taught theory and composition at Portland State University in Oregon for twenty-seven years and has won many accolades for his compositions, including an ASCAP Foundation/Meet the Composer Award.



Svoboda's catalog of nearly 200 compositions is exceptionally diverse and reveals a distinct propensity for composing cycles of works, often expressing a love for nature and historical forms as well as an interest in teaching young musicians. Commissioned by



the Oregon Symphony, the *Overture of the Season* may surely be counted among Svoboda's "nature" works, characterized by simple melodies, changing meters, a brassy timbre, and a classical approach to harmony, modernized by discreetly placed dissonances. Rather than serving as introduction to a theatrical presentation, this is an overture to "nothing," i.e., a concert overture—a one-movement "character" piece that ruminates upon sonata form without exactly adhering to it. Its formal roots can be easily traced to the "Romantic" composers of the early nineteenth century, if only by virtue of its titular allusions to nature. It thus finds a niche alongside such works as Mendelssohn's *Hebrides* Overture, another such work that stands alone and seeks to evoke the world at large.

Overture of the Season is scored for a rather large orchestra (two flutes plus piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, three timpani, cymbals, tubular bells, and strings). Its apparent allusion to nature is purely sensual, and it would be difficult to say whether or not Svoboda intends for us to hear it as a specific evocation of "spring," "winter," "fall," or "summer." Nonetheless, it would seem appropriate to imagine the absolutely brilliant charm and sunnyness of the opening section to be spring. Thus the quick murmurings of the oboe and clarinet, featuring a figure made up of an eighth- and two sixteenth-notes—the main thematic substance of the work—against held notes in the flute would seem to represent nothing short of a primal awakening, as instruments are gradually added, and the fanfare-like introduction grows into full bloom. This grand gesture eventually yields to a more transparent, gentle middle section that eventually recedes into a very soft diminuendo in the strings. What follows suggests a recapitulation of the opening. And if it is not precisely that, at the very least it recaptures the brilliance of the introduction, but in an even more celebratory way, pulling out all the stops in the brass, and ending with cymbal crashes and ringing bells.

—Helen M. Greenwald

Ludwig van Beethoven (1770-1827)
Concerto in C for piano, violin, and cello, Opus 56

First performance: Possibly in 1804 by the orchestra of Archduke Rudolph, the solo parts having been intended (according to Beethoven's amanuensis Anton Schindler) for the Archduke (piano), violinist Ferdinand August Seidler, and cellist Anton Kraft. *First public performance*: April 1808, Leipzig. *First BSO performances*: January 1882, with Georg Henschel (cond. and pianist), Terese Liebe (violin), Theodore Liebe (cello). *First Tanglewood performance*: July 25, 1965, Seiji Ozawa cond.; Eugene Istomin (piano), Isaac Stern (violin), Leonard Rose (piano). *Most recent Tanglewood performance*: August 18, 1996, Christoph Eschenbach cond.; Olli Mustonen (piano), Pamela Frank (violin), Steven Isserlis (cello).

Beethoven composed his Triple Concerto, Opus 56, for his pupil and patron, the Archduke Rudolph of Austria, who was a pianist and amateur composer. The concerto was intended for performance by the Archduke himself, along with his court violinist and cellist; for this reason Beethoven made the piano part much easier than those of the two string soloists. He sketched the first movement early in 1803, about the same time he was composing the *Eroica* Symphony (which was largely finished by November), and continued working on it the following year, while also planning and writing two of his most famous piano sonatas—the *Waldstein* and the *Appassionata*—and the first of the Razumovsky quartets. Thus the Triple Concerto falls squarely into the period of Beethoven's most prolific, and popular, work.

The choice of three soloists for his C major concerto was an unusual one. Not that

there weren't concertos with more than one soloist before; the Baroque era is full of them, and even the *symphonie concertante* of the classical era has many examples. But the particular combination of piano, violin, and cello seems never to have been tried before.



The choice of solo instruments may have been dictated by his dedicatee, the young Archduke Rudolph, who wanted it for performance by his private orchestra. He was one of the Emperor's sons, was no mean pianist himself (he was a pupil of Beethoven's), and remained for years one of the composer's most steadfast supporters. The Archduke himself was to play the piano in the performance, and the violin and cello parts were written for the principal players in the orchestra, a violinist named Seidler and the cellist Anton Kraft, who was one of the leading virtuosos of the day. Beethoven apparently admired Kraft especially, because the cello part is notably more difficult than either of the other two solo parts and remains, indeed, one of the hardest works in the cello repertory.

It is not entirely clear when Beethoven finished the concerto. He interrupted work on it in January 1804 to begin the composition of *Leonore* (which ultimately became

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Fidelio). In the spring of 1804 he spent some time getting the score of the *Eroica* into its final state for performance. And he seems to have been shifting back and forth between several works in progress at this time, so it may have been a year or more before he actually brought the piece to conclusion, probably at the urgent request of the Archduke. The Archduke presumably kept the manuscript (now lost) of the finished work and took part in private performances. The parts were published in 1807—oddly enough with a dedication to Prince Lobkowitz rather than the Archduke—and the work was publicly performed in Vienna's Augarten in May 1808.

Like many of the post-*Eroica* works, the Triple Concerto is expansive, making a virtue out of length. In this particular case the length is generated in part by the presence of three soloists, each of whom requires a separate statement of the material in the exposition. This format, in turn, means that the concerto as a whole tends more toward lyric elaboration than to dramatic transformation of the material. The first movement is far more leisurely and less heaven-storming than Beethoven's other compositions of the same time, reveling instead in the genial interplay of sonorities, and grows out of the very opening hushed gesture of the orchestral cellos. (It is interesting to note that Beethoven liked to start his symphonies with a loud chord but tended in most cases to begin concertos softly, even mysteriously.)

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To follow the unusually long first movement Beethoven employed the same procedure he had already tried in the *Waldstein* Sonata of having a short set of variations that links directly to the final *Rondo alla polacca*, which uses the polonaise rhythm that even then, long before Chopin, was popular all over Europe for festive music of a particularly ceremonial type in triple meter.

The Triple Concerto has long been the stepchild of Beethoven's concerto compositions, the work least often played and most severely criticized. To be sure, the demands of three soloists sometimes lead to more repetition than we expect from Beethoven, but at the same time the sheer breadth of the work and the intrinsic beauty of many of the ideas mark it as a fascinating step in Beethoven's progression. And beyond the Triple Concerto, we can already sense the two broadly lyrical concertos that could not have been written without this preliminary, the Violin Concerto and the Fourth Piano Concerto.

—Steven Ledbetter

Sergei Rachmaninoff (1873-1943)
Symphony No. 2 in E minor, Opus 27

First performance: January 26, 1908, St. Petersburg, Rachmaninoff cond. *First BSO performances*: October 1910, Max Fiedler cond. *First Tanglewood performance*: August 5, 1977, André Previn cond. *Most recent Tanglewood performance*: August 2, 1997, Richard Westerfield cond.

By the time he came to write his Second Symphony, Rachmaninoff had become such a celebrity in Moscow—as composer, pianist, and conductor—that he found he had to "escape" in order to be able to compose without interruption. This need was made more urgent by the increasing political unrest, especially the massacre before the Winter Palace in St. Petersburg in January 1905, an anticipation of the revolution that was barely a dozen years away and that made connection with such state-run institutions as the Bolshoi Theater awkward. Disturbances continued throughout the year 1905, and though Rachmaninoff was busy seeing two new operas, *Francesca da Rimini* and *The Miserly Knight*, through their premieres in January 1906, he clearly decided that it was time to leave Russia for a while. By mid-February he had resigned from his position at the Bolshoi and left almost at once for Florence. Though he had offers of remunerative engagements to conduct the following year, the political unrest persuaded him to cancel all concert plans and take his family to Dresden for the year. There, virtually unknown to all, he could work in seclusion as a full-time composer.



He began work on a new opera, *Monna Vanna*, based on a play by Maeterlinck. It was never to be finished, partly because he interrupted himself to compose the Second Symphony, and later because the playwright had a contract with the music publisher Heugel specifying that only one composer, a certain Henri Février, could set the play to music and get permission for performances in the international opera circuit.

It is, perhaps, a miracle that Rachmaninoff ever composed a second symphony. The premiere of his first, in 1897, had been so disastrous that the twenty-four-year-old composer nearly gave up composition entirely, and only returned to his métier after extensive counseling sessions, partly under hypnosis, with a psychiatrist in 1900. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he

were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.") Nonetheless, the memories of that event were no doubt the reason that Rachmaninoff composed his new symphony in secret, not telling even his best friends in Russia until he was essentially finished and the word had leaked out in a German paper. On February 11, 1907, he added a postscript to a letter from Dresden with the confession:

> I have composed a symphony. It's true! It's only ready in rough. I finished it a month ago and immediately put it aside. It was a severe worry to me and I am not going to think about it any more. But I am mystified how the newspapers got onto it!

Rachmaninoff returned to Russia that summer, carrying with him the newly composed First Piano Sonata and the nearly finished Second Symphony. He conducted the first two performances, one in St. Petersburg, the other in Moscow. After repeating it in Warsaw he returned to Dresden, where he made the final adjustments to the score before sending it off to the publishers.

Since the First Symphony was never published in Rachmaninoff's lifetime (and was even believed to be utterly lost in the Russian Revolution until a set of orchestral parts turned up after his death), and the Third Symphony was not composed for another decade, it was the Second that became established as *the* Rachmaninoff symphony. That didn't prevent it from suffering the indignity of numerous cuts and abridgments, however, an unfortunate practice that the composer himself sometimes indulged in, thereby giving others implicit license to hack away. On occasion this lengthy work (which runs just over an hour when played complete) has been cut drastically to as little as forty minutes! Such heartless pruning suggests that the work must be loosely constructed for the cuts even to be possible. But it is, in fact, a well-knit score that requires space for the natural growth of the composer's musical ideas. Russian music is often made up of



thematic ideas in frequently repeated cells, but Rachmaninoff's repetitions are almost never literal; each one extends the musical argument in a grand and spacious progression. At the same time, the presence of a motto theme (heard in the opening measures) subtly shapes elements of every movement, binding the structure into a tightly-argued whole, despite its length. (Uncut BSO performances have been given by Simon Rattle, André Previn, and Yakov Kreizberg.*)

The very first phrase in the cellos and basses is the essential motto, which dominates the symphony on its surface or somewhere in the undertow. Its melodic turn is at once converted into an expressive figure in the violins in the first of many elaborations. A new one occurs in the restless Allegro that follows. The A minor scherzo movement is one of Rachmaninoff's most original in character and scoring, right from the opening horn theme, which is a rather festive march, and the violin figure that follows at once will return to open the symphony's finale. Periodically the movement softens into a lyrical stepwise melody that promises romantic involvement, but just at the right time Rachmaninoff recalls the energetic business for which the movement is intended to serve. At the end, a coda dies away into nothingness.

The romantic high point of the symphony comes in the third movement, one of the most romantic passages in the entire orchestral repertory (and all by itself a full course in lush soaring melodic sequences of the kind taken over by Hollywood for love scenes). The passion hinted at in the introductory measures will return in full force at the climax of the movement. But first the clarinet sings a tender song that hovers delicately around the dominant of the scale, constantly decorated in new ways, expanding ever onward without repetition, through the twenty-three measures of its length. The middle section

*A few conductors who arrived planning to lead the complete work at past BSO performances in fact decided to make cuts during the rehearsal period.—Ed.



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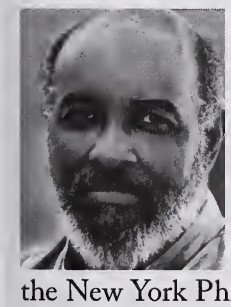
of the movement is more lightly scored, with brief questions and answers tossed back and forth by the English horn and oboe against reminders in the violins of the symphony's opening motto. Now the violins begin an extended gradual climb and a long crescendo in which the full orchestra joins to a climactic statement of the romantic opening figure of the movement. This quickly collapses, though, and the motto intertwines with the romantic figure in a delicate and mysterious dialogue leading to the restatement (in the violins) of the opening clarinet song. Another romantic climax ensues, and the movement dies away in a dialogue of murmuring calm.

The finale abruptly breaks the romantic mood with a theme full of triplets rushing headlong in a carnival mood. Recollections of earlier movements are woven into this madcap chase with great subtlety, and the string choir has the opportunity to introduce (in unison) another of Rachmaninoff's great soaring, singing melodic inventions. A brief Adagio recalls the slow movement and the violin version of the opening motto before we plunge into the development section, which contains one of Rachmaninoff's greatest masterstrokes. Gradually one instrument and then another begins to play a descending scale, first in quarter-notes, then some in eighth-notes or whole notes, overlapping and piling up simultaneously in every possible rhythmic combination, making an extraordinary noise, as if someone were ringing the changes on all the bells of Moscow at once. The remainder of the movement brings a normal recapitulation and a swift coda that ends this long symphony in a truly resplendent manner.

—Steven Ledbetter

GUEST ARTISTS

James DePreist



Widely esteemed as one of America's leading conductors, James DePreist has been Music Director of the Oregon Symphony since 1980 and becomes Laureate Music Director there at the start of the 2003-04 season. As a guest conductor he has appeared with most major orchestras throughout the United States and Canada, including the symphony orchestras of Atlanta, Baltimore, Boston, Chicago, Dallas, Detroit, Houston, Pittsburgh, Saint Louis, and Toronto, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the National Symphony, the New York Philharmonic, and the Philadelphia Orchestra, among many others. Internationally, he was music director of the Monte Carlo Philharmonic and principal guest conductor of the Helsinki Philharmonic, and has appeared with the Netherlands Philharmonic, the Hallé Orchestra, Vienna's Tonkünstler Orchestra, and the Tokyo Metropolitan Orchestra, among others. Upcoming engagements include appearances with the Cincinnati Symphony, the Quebec Symphony, the Phoenix Symphony, which he has conducted annually since serving as principal guest conductor during 2000-01, and the Juilliard Orchestra, which he also leads regularly. During summer 2003 he will return to the Aspen Music Festival, where he has had a longstanding association. Other recent summer appearances have taken him to Wolf Trap and to the Mann Music Center with the Philadelphia Orchestra. Mr. DePreist's tenure with the Oregon Symphony has been a period of exceptional artistic growth for the orchestra, which has further expanded its audience through a successful series of recordings for Delos and Koch. The orchestra recently received a $1 million grant designated specifically for recording with Mr. DePreist, and released a recording of Stravinsky's *The Rite of Spring* and *The Firebird Suite*, the first in a series of ten discs. Mr. DePreist's discography also includes a Shostakovich symphony cycle with the Helsinki Philharmonic (on Delos and Ondine) and numerous recordings for BIS with the Malmö Symphony (where he was chief conductor from 1991 to 1994) and the Royal Stockholm Philharmonic. His recording of the two

Shostakovich Cello Concertos with soloist Torleif Thedeen and the Malmö Symphony won a 1995 Cannes Classical Music Award. Born in Philadelphia in 1936, Mr. DePreist (the nephew of contralto Marian Anderson) studied composition with Vincent Persichetti at the Philadelphia Conservatory and earned bachelor's and master's degrees from the University of Pennsylvania. In 1962, while on a State Department tour in Bangkok, he contracted polio. Making a partial recovery, he went on to win a first prize in the 1964 Dimitri Mitropoulos International Conducting Competition. He was Leonard Bernstein's assistant conductor with the New York Philharmonic for the 1965-66 season. While living in The Netherlands, he made a highly acclaimed European debut with the Rotterdam Philharmonic in 1969. That same year he was awarded a Martha Baird Rockefeller grant. In 1971 Antál Dorati chose him to become his associate conductor with the National Symphony Orchestra in Washington, D.C. In 1976 Mr. DePreist became music director of the Quebec Symphony, remaining until 1983. James DePreist has been awarded fifteen honorary doctorates and has authored two books of poetry. He is an elected fellow of the American Academy of Arts & Sciences and the Royal Swedish Academy of Music, and is a recipient of the Insignia of Commander of the Order of the Lion of Finland. James DePreist made his BSO debut at Tanglewood in 1973. His most recent BSO appearance was in July 2000 at Tanglewood, on which occasion he also conducted the Tanglewood Music Center Orchestra in its annual Leonard Bernstein Memorial Concert.

The Kalichstein-Laredo-Robinson Trio



Since making their debut as the Kalichstein-Laredo-Robinson Trio at the White House for President Carter's Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson have set a standard for performance of the piano trio literature through appearances spanning twenty-seven consecutive seasons. In December 2001, *Musical America* named the Kalichstein-Laredo-Robinson Trio "Ensemble of the Year" for 2002. More recently they were awarded the first annual Samuel Sanders Collaborative Artists Award by the Foundation for Recorded Music. The 2003-04 season marks the Kalichstein-Laredo-Robinson Trio's first as the Kennedy Center Chamber Ensemble in Residence, to be launched with an all-Ravel program in February 2004. The Trio will perform a similar program in October 2003 in the inaugural season of Carnegie Hall's Zankel Hall. Other upcoming highlights include two tours of Europe: in November 2003 they will play Beethoven's Triple Concerto with the Franz Liszt Orchestra in Budapest, continuing to Germany for recitals and to Switzerland for a recital and performances of the Beethoven with the Tonhalle Orchestra. In May 2004 they will appear in Lisbon and London. In August 2003 Arabesque Recordings will release the world premiere recording of Richard Danielpour's *In the Arms of the Beloved*, a concerto for violin and cello written for Jaime Laredo and Sharon Robinson in honor of their 25th anniversary and premiered in April 2002, paired with Danielpour's piano trio *A Child's Reliquary*, written for the Kalichstein-Laredo-Robinson Trio. In September Arabesque will release Volume 2 of their complete Beethoven survey. Also in 2003-04 they will tour extensively across the United States and Canada, as they have done annually since 1977. Notable events of the 2002-03 season included performances at New York's 92nd Street Y (where Jaime Laredo is artistic director of the chamber music series) and two recordings—an all-Zwilich concerto CD and Volume 1 of their Beethoven survey. This summer the Trio performs the complete Brahms trios, including the horn and clarinet trios with special guest artists, in two concerts at the Aspen Music Festival. Memorable concerts over the years have included a performance on Carnegie Hall's Centennial Series; several tours of Japan, New Zealand, and Australia; the entire Brahms literature for piano and strings with the Guarneri Quartet; the Beethoven cycle on Lincoln Center's "Great Perform-

ers" series—the first time the complete Beethoven piano trios were performed at Lincoln Center—and performances with orchestras across America and Europe of new works written especially for them by David Ott and Pulitzer Prize-winner Ellen Taaffe Zwilich. In Europe, the Kalichstein-Laredo-Robinson Trio has performed in Amsterdam, Brussels, Copenhagen, Lisbon, London, Vienna, and Paris, as well as at major international music festivals in Aldeburgh, Edinburgh, Granada, Helsinki, Highlands, South Bank, Stresa, and Tivoli. They have toured the British Isles with the Scottish Chamber Orchestra in performances of solo, double, and triple concertos and have recorded the Beethoven Triple Concerto with the English Chamber Orchestra for Chandos. In May 2000, Arabesque Recordings released the Kalichstein-Laredo-Robinson Trio's two-disc set of Maurice Ravel's chamber works. Prior Arabesque releases include the complete sonatas and trios of Shostakovich and a disc entitled "Legacies," including works composed for the Trio by Pärt, Zwilich, Kirchner, and Silverman. Other highlights of the ensemble's discography include a critically acclaimed all-Haydn CD (Dorian), recordings of the complete Mendelssohn and Brahms trios (Vox Cum Laude), and Beethoven's *Kakadu* Variations and *Archduke* Trio (MCA Classics). The Trio is honored that the Chamber Music Society of Detroit has created the Kalichstein-Laredo-Robinson International Trio Award (KLRITA), an initiative with the twofold purpose of honoring the Trio's contribution to chamber music worldwide, and encouraging and enhancing the careers of promising young piano trios. The KLRITA, in which twenty presenters nationwide will participate, will be awarded to a new ensemble every two years. The Kalichstein-Laredo-Robinson Trio makes its Boston Symphony debut with this concert, having made its Tanglewood debut with an Ozawa Hall concert in August 2002.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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Adagio
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Double
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Double
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(ca. 15 minutes)

Sonata No. 2 in A minor, BWV 1003

Grave
Fuga
Andante
Allegro

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(ca. 90 minutes)

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Partita No. 2 in D minor, BWV 1004

Allemande
Courante
Sarabande
Gigue
Chaconne

Sonata No. 3 in C, BWV 1005

Adagio
Fuga
Largo
Allegro assai

INTERMISSION
(ca. 15 minutes)

Partita No. 3 in E, BWV 1006

Preludio
Loure
Gavotte en Rondeau
Menuett I; Menuett II
Bourrée
Gigue

Notes

Johann Sebastian Bach's Sonatas and Partitas for Unaccompanied Violin represent so extraordinary a compositional *tour de force* on so many levels that, were it not for the undeniable fact that they exist, one might think it impossible that pieces of such supernal artistic quality could have been composed at all in this genre.

The formidable problems with unaccompanied violin music begin with the fact that the instrument's normal role is to sing a melodic line, one note at a time. A melodic line in itself, however, is not normally a complete musical thought; only in combination with accompanying harmonic notes does it become a satisfying whole.

One way of achieving completion with a single violin is to arrange—by hook or by crook—to have the instrument supply accompanying notes along with the melody. Since these harmony tones, however, may be awkward or impossible to play without distending the rhythm or tolerating some ungainliness of execution, a piece consisting entirely of such textures—which go against the normal grain of the instrument—would be unsatisfying for both the performer and the listener. One also needs to hear the violin relax into its normal single-line role.

Here, all too many composers of unaccompanied violin music (particularly of cadenzas) opt for mediocrity by simply cheating: they assign the violin a melodic line but brazenly leave out the supporting harmonies, relying on the listener's imagination to fill in the crucial gaps. Bach's solution is to devise a special type of melody that projects its own harmonic content with such clarity that it stands complete on its own. The fortunate result is that he succeeds in having it both ways: he revels in multi-voiced music,

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even providing fugues, but the special single-voice singing quality of the violin—its inner self, as it were—remains a central element in his unaccompanied works.

Well over a decade of experimentation may have preceded these scores. In 1703, the eighteen-year-old Bach joined the musical establishment at the Weimar court, where one of his colleagues was Johann Paul von Westhoff—himself a violinist, and the first composer ever to publish unaccompanied violin partitas. These surely kindled Bach's interest, and scholars believe that he sporadically assembled unaccompanied-violin materials throughout his fourteen Weimar years. It was later, however, when he was *Kapellmeister* at Cöthen, that such experiments reached fruition. The impetus may have been a severe cutback in Cöthen orchestral performances during 1719, for it was around that time that Bach tackled the unaccompanied violin genre in earnest, completing the manuscript of his Six Partitas and Sonatas in 1720.

Characteristically, Bach designed this collection as a systematic exploration of the unaccompanied style, as applied to the two most important chamber forms of his time: the Partita (dance suite) and the Sonata. In the latter, Bach chose the four-movement "church sonata" model (slow-fast-slow-fast) rather than the smaller Italian plan (fast-slow-fast). In the Partitas, by contrast, Bach makes some accommodation to his ultra-modest instrumentation. Where his largest keyboard suites contain elaborate concerto-style preludes, he includes a prelude in neither the first nor the second violin partita. The prelude that opens No. 3 is a *moto perpetuo* rather than a big *concertante*, and in the remaining movements Bach dispenses with three of the most traditional partita-dances (allemande, courante, and sarabande), replacing them with less ambitious French dance types. To be sure, the inclusion of a vast chaconne finale in Partita No. 2 transforms it into a gigantic work—prelude or no prelude. Significantly, Bach allowed the four open strings of the violin—G, D, A, and E—to determine the keys of four of the six works,

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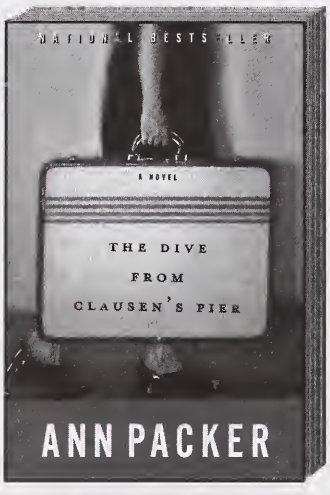


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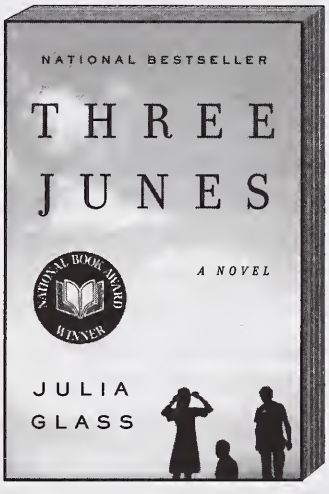
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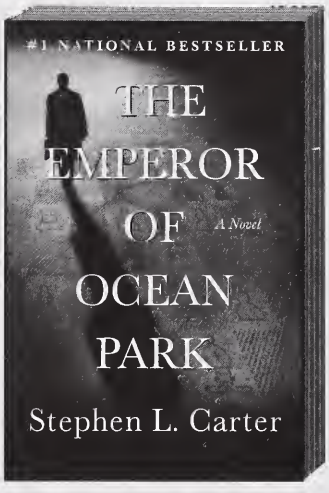
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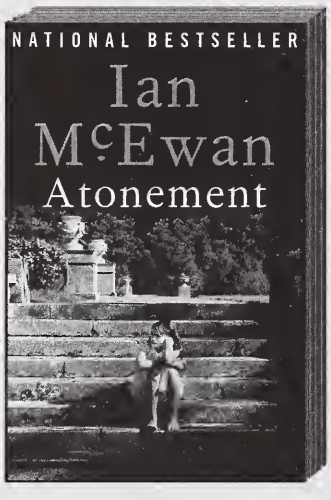
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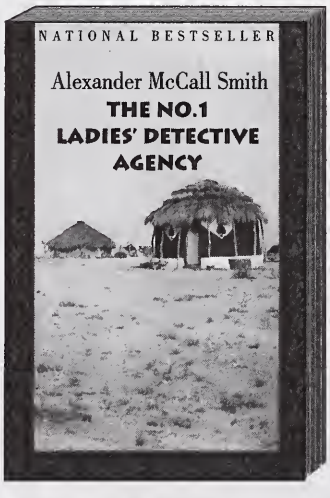
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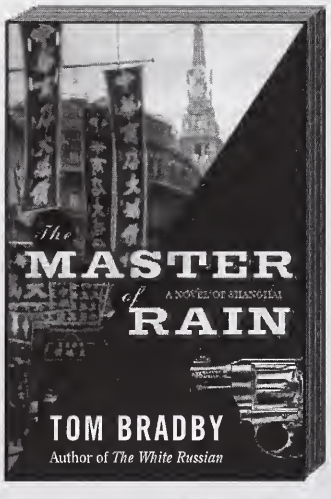
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pitching the other pieces so that the collection traverses a six-note stretch of a scale (g,a,b,c,d,e).

In the opening Adagio of **Sonata No. 1**, Bach immediately establishes that multi-voiced texture presents no impediment to rhapsodic flourishes. The sturdy Fugue opens with a three-voiced exposition; later, single-voiced episodes provide animation. In a tender Siciliano, Bach evokes the textures of a trio sonata through double-stopping of the upper voices. A whirling single-voiced Presto rife with rhythmic *double entendre* provides a *moto perpetuo* conclusion.

Partita No. 1 consists of four dances, each followed by a single-voiced "*double*" (*i e.*, variation). Omnipresent dotted rhythms give a haughty air to the opening Allemande, with the flowing *double* providing a foil. Wide leaps create rhythmic ambiguities in the Courante, varied in more rapid note-values in the sizzling *double*. The stately Sarabande strives for organ-like sonorities, while its *double* has some of the animation and lilt of a jig. The ensuing Tempo di Bourrée, one of the most popular movements in the set, bristles with eupeptic grandeur, and the *double* concludes with non-stop energy.

In the Grave of **Sonata No. 2**, intricate melodic ornament conveys deep emotionality. The initial impression of near-insouciance in the Fuga is dispelled by angular chromaticism, running passages featuring concerto-like *piano-vs.-forte* alternations, and in-

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creased density of fugal texture that carries on the argument for considerably longer than in the fugue of the first sonata. The Andante unfolds peacefully over droning repeated-note accompaniment. Echo alternations again figure in a finale enlivened as well by skittish rhythms.

A largely monophonic Allemande opens **Partita No. 2**. (Bach is saving his contrapuntal complexities for the finale.) Flutters remind us that the Allemande is a handkerchief dance, and a gyrating Courante follows. Unexpected harmonic twists occur in the free melodic flourishes of the noble Sarabande. After a monophonic Gigue on a tune of folk-like appeal, we come to the Chaconne—which, for the violinist, is rather like reaching the peak of Mont Blanc only to find the foothills of an Everest there waiting to be scaled. The *chaconne*-pattern, a repeated bass figure, originated as a dance and served many composers both before and after Bach. An air of somber striving, even tragedy, hangs over the first variations. A central D major section begins in a prayerful hush and builds to cathedral-like sonorities. The quiet return to the minor is a moment of sublime pathos, initiating a tense, magisterial final section.

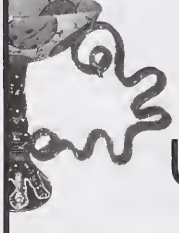
In the meditative Adagio of **Sonata No. 3**, a veritable string-concerto slow movement, Bach avoids harmonically rounding off the close, which instead leads directly to the ensuing Fuga: a confident, noble, even serene oration—the most elaborate and long-



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est of the fugues in the set, with several episodes in highly varied moods. A delicate, almost wispy Largo precedes an exuberant single-voiced, Allegro assai dance finale.

Surely the most popular movement in the set, the Preludio to **Partita No. 3** abounds in repeated-note string alternations. A Loure of languorous lilt precedes a twinkling Gavotte en Rondeau, and a pair of minuets follows, both of which are rather pastorale —particularly the second, with its sustained-note harmonies. Lusty chords launch a swirling Bourrée, and in the final Gigue Bach navigates back and forth between high and low registers with infectious panache.

—Benjamin Folkman

GUEST ARTIST

Christian Tetzlaff



Internationally recognized as one of his generation's most important violinists, Christian Tetzlaff has performed and recorded a broad spectrum of the repertoire, ranging from Bach's unaccompanied sonatas and partitas to 19th-century masterworks by Mendelssohn, Beethoven, and Brahms, from 20th-century concertos by Bartók, Berg, and Stravinsky to world premieres of contemporary works. He is also dedicated to chamber music, and frequently collaborates with distinguished artists including Leif Ove Andsnes, Tabea Zimmermann, and Lars Vogt. In North America, Mr. Tetzlaff has appeared with the orchestras of Cleveland, Boston, Minnesota, Houston, Los Angeles, Philadelphia, San Francisco, and Toronto, among many others. He has performed as well with European ensembles including the Berlin Philharmonic, the London Symphony Orchestra, the Royal Concertgebouw Orchestra, and the Vienna Philharmonic. Among the highlights of Mr. Tetzlaff's North American engagements for the 2002-2003 season were debut performances as soloist with the New York Philharmonic, the National Symphony Orchestra, and the New World Symphony. He also made return engagements with the Boston Symphony, the Cincinnati Symphony, and the Cleveland Orchestra. During 2003-04, Mr. Tetzlaff will perform with the Los Angeles Philharmonic, the Metropolitan Opera Orchestra under James Levine, the Atlanta Symphony Orchestra, Philadelphia Orchestra, and Toronto Symphony Orchestra. He will also give recitals with pianist Lars Vogt in Philadelphia and at New York's Lincoln Center. Mr. Tetzlaff's highly regarded recordings for Virgin Classics include concertos ranging from Haydn to Bartók, a 1995 recording of Bach's complete sonatas and partitas for solo violin, an album of 20th-century sonatas with pianist Leif Ove Andsnes, a recording of Mozart's complete works for violin and orchestra, including the five concertos, in which he is heard as both soloist and conductor of the Deutsche Kammerphilharmonie, and the complete works for violin and orchestra of Jean Sibelius with the Danish National Radio Orchestra and Thomas Dausgaard, which won the prestigious *Diapason d'or*. He has also recorded for EMI the three Brahms violin sonatas with pianist Lars Vogt, to be released in the fall of 2003. Mr. Tetzlaff plays a violin by the German maker Peter Greiner. He makes his home near Frankfurt with his wife, a clarinetist with the Frankfurt Opera, and their three young children.

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2003 Tanglewood

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Florence Gould Auditorium, Seiji Ozawa Hall
STEINWAY SERIES CONCERT

LORRAINE HUNT LIEBERSON, mezzo-soprano
PETER SERKIN, piano
with special guest artist DREW MINTER

Texts and Translations

The audience is politely requested to withhold applause until the end of each group of songs or arias. Please do not applaud after the individual songs or arias within each group.

JOHANNES BRAHMS

Unbewegte laue Luft, Op. 57, No. 8
Text by Georg Friedrich Daumer (1800-1875)

Motionless balmy air

Unbewegte laue Luft,
Tiefe Ruhe der Natur;
Durch die stille Gartennacht
Plätschert die Fontäne nur.
Aber im Gemüte schwillt
Heißere Begierde mir,
Aber in der Ader quillt
Leben und verlangt nach Leben.
Sollten nicht auch deine Brust
Sehnlichere Wünsche heben?
Sollte meiner Seele Ruf
Nicht die deine tief durchbeben?
Leise mit dem Ätherfuß
Säume nicht, daherzuschweben!
Komm, o komm, damit wir uns
Himmlische Genüge geben!

Motionless balmy air,
deep calm of nature;
through the quiet garden at night
only a fountain murmurs.
But in my being swells
more ardent desires,
and in my veins rushes
life and longing for life.
Should not also your breast
rise with passionate desires?
Should not the cry of my soul
pierce deep into yours?
Softly, with your ethereal feet
do not hesitate to float this way!
Come, O come, so that we
may give one another heavenly fulfillment!

Ruhe, Süssliebchen, Op. 33, No. 9
Text by Ludwig Tieck (1773-1853)

Rest, sweet love

Ruhe, Süssliebchen, im Schatten
Der grünen, dämmernden Nacht:
Es säuselt das Gras auf den Matten,

Rest, sweet love, in the shade
Of green, darkening night;
The grass rustles on the meadow,

Please turn the page quietly.

Es fächelt und kühlt dich der Schatten
Und treue Liebe wacht.
Schlafe, schlaf ein,
Leiser rauscht der Hain,
Ewig bin ich dein.

Schweigt, ihr versteckten Gesänge,
Und stört nicht die süßeste Ruh'!
Es lauschet der Vögel Gedränge,
Es ruhen die lauten Gesänge,
Schließ, Liebchen, dein Auge zu.
Schlafe, schlaf ein,
Im dämmernden Schein,
Ich will dein Wächter sein.

Murmelt fort, ihr Melodien,
Rausche nur, du stiller Bach.
Schöne Liebesphantasien
Sprechen in den Melodien,
Zarte Träume schwimmen nach.
Durch den flüsternden Hain
Schwärmen goldene Bienelein
Und summen zum Schlummer dich ein.

The shadows fan and cool you
And true love watches over.
Sleep, go to sleep!
Gently rustles the grove,
I am yours forever.

Hush, you hidden songs,
And disturb not her sweetest rest!
The flock of birds listens,
Stilled are their noisy songs.
Close your eyes, my darling,
Sleep, go to sleep;
In the twilight
I will watch over you.

Murmur on, you melodies,
Rush on, you quiet stream.
Lovely fantasies of love
Speak through these melodies:
Tender dreams swim after them.
Through the whispering grove
Swarm tiny golden bees
Which hum you to sleep.

Von ewiger Liebe, Op. 43, No. 1
Text after Josef Wenzig (1807-1876)

Of Eternal Love

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,
Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:

"Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,
Werde die Liebe getrennt so geschwind,

Schnell wie wir früher vereiniget sind.
Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereiniget sind."

Dark, how dark it is in the forest and field!
Night has fallen; the world now is silent.
Nowhere a light and nowhere smoke.

Yes, now even the lark is silent.

From yonder village there comes the young lad,
Taking his beloved home.

He leads her past the willow bushes,
Talking so much, and of so many things:

"If you suffer shame and if you grieve,

If you suffer disgrace before others because of me,
Then our love shall be ended ever so fast,
As fast as we once came together;
It shall go with the rain and go with the wind,
As fast as we once came together."

Spricht das Mägdelein, Mägdelein spricht:
"Unsere Liebe sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muß ewig bestehn!"

Then says the maiden, the maiden says:

"Our love shall never end!
Steel is strong and iron is strong,
Yet our love is stronger still.

Iron and steel can be forged by the smith
But who could transform our love?
Iron and steel can melt;
Our love, our love must last forever!"

GEORGE FRIDERIC HANDEL Selections from "Lucrezia"

RECITATIVE
O Numi eterni! o stelle, stelle! che fulminate empii tiranni, impugnate a miei voti orridi strali voi con fochi tonanti incennerite il reo Tarquinio e Roma; dalla superba chioma, omai trabocchi il vacillante alloro s'apra il suolo in voragini, si celi, con memorando essempio, nelle viscere sue l'indegno e l'empio.

Oh eternal deities, oh stars, stars, whose rays strike down the heinous tyrants, answer my prayers, grasp your deathly arrows and with thunderous fires turn the wicked Tarquinius and Rome to ashes. May then the uneasy laurels now fall from his proud head and the ground become a chasm to swallow in its bowels, as memorable example, the unworthy tyrant.

ARIA
Già superbo del mio affanno,
Traditor dell'onor mio parte l'empio
lo sleal. Tu punisci il fero inganno
del fellon, del mostro rio, giusto
Ciel, parca fatal.

The cruel and disloyal traitor of my honour now departs, rejoicing in my misfortune. Avenge, fate and righteous heaven, the vile misdeed of the felon, of the wretched monster.

RECITATIVE
Ma voi forse nel Cielo, per castigo maggior del mio delitto, stateoziosi, o provocati Numi; se son sorde le stelle, se non mi odon le sfere, a voi, tremende Deità, Deità del abisso mi volgo, a voi, a voi s'aspetta del traditto onor mio far la vendetta.

But if in heaven, to greater punishment of my dishonour, the provoked gods remain unmoved; if the stars are deaf and do not hear my pleas, I turn to you, tremendous deity of the abyss, from you my betrayed honour awaits its vengeance.

ARIA
Il suol che preme, l'aura che spira
L'empio Romano, s'apra s'infetti.
Se il passo move, se il guardo gira,
Incontri larve, ruine aspetti.

May the ground, upon which the foul Roman treads, open under him, may the air he breathed become infected. As he walks or looks around, may he meet only with worms and ruins.

Please turn the page quietly.

RECITATIVE

A voi, a voi, padre, consorte, a Roma, al mondo presento il mio morir; mi si perdoni il delitto essecrando ond'io macchiai involontaria il nostro onor, un'altra più detestabil colpa di non m'aver uccisa pria del misfatto mi si perdoni.

To you, to you, father, husband, to Rome, to the world I offer my death. May my execrable sin be forgiven, as unwillingly I blotted our honour; may I be pardoned for an even more detestable guilt, that of not having sought my death before sinning.

ARIOSO

Già nel seno comincia, comincia a compir questo ferro i duri uffizii; sento ch'il cor si scuote più dal dolor di questa caduta invendicata, che dal furor della vicina morte. Ma se qui non m'èdato castigar il tiranno, opprimer l'empio con più barbaro essempio, per ch'ei sen cada estinto stringero a danni suoi mortal saetta, e furibonda e cruda nell'inferno farò, farò la mia vendetta.

Already in my bosom this sword begins its deathly task. I feel my heart tremble more with the pain of this unavenged fall than with the fury of approaching death. But if here on earth I was not granted the punishment of the tyrant, or that he may be crushed with a more barbarous example, from hell I shall seek his ruin with mortal arrows and with savage and implacable fury, from there I shall achieve my vengeance.

CLAUDE DEBUSSY "Chansons de Bilitis"

Based on texts by Pierre Louÿs (1870-1925)

La flûte de Pan (1897)

Pour le jour des Hyacinthies, il m'a donné une syrinx faite de roseaux biens taillés, unis avec la blanche cire qui est douce à mes lèvres comme le miel.

Pan's Flute

For Hyacinthus' day he gave me a flute made of neatly cut reeds joined together with white wax as sweet as honey to my lips.

Il m'apprend a jouer, assise sur ses genoux; mais je suis un peu tremblante. Il en joue après moi, si doucement que je l'entends à peine.

He teaches me to play, sitting on his lap; but I tremble a bit. He plays it after me, so softly that I can barely hear him.

Nous n'avons rien à nous dire, tant nous sommes près l'un de l'autre; mais nos chansons veulent se répondre, et tour à tour nos bouches s'unissent sur la flûte.

We have nothing to say to each other, so close are we; but our songs try to answer each other, and by turns our mouths meet on the flute.

Il est tard; voici le chant des grenouilles vertes qui commence avec la nuit. Ma mère ne croira jamais que je suis restée si longtemps à chercher ma ceinture perdue.

It is late, here is the song of the green frogs that starts up at nightfall. My mother will never believe that I have spent so long a time searching for my lost belt.

The audience is politely requested to withhold applause until the end of each group of songs or arias. Please do not applaud after the individual songs or arias within each group.

La chevelure (1897)

Il m'a dit: "Cette nuit, j'ai rêvé. J'avais ta chevelure autour de mon cou. J'avais tes cheveux comme un colier noir autour de ma nuque et sur ma poitrine.

"Je les caressais, et c'étaient les miens; et nous étions liés pour toujours ainsi, par la même chevelure la bouche sur la bouche, ainsi que deux lauriers n'ont souvent qu'une racine.

"Et peu à peu, il m'a semblé, tant nos membres étaient confondus, que je devenais toi-même ou que tu entrais en moi comme mon songe."

Quand il eu achevé, il mit doucement ses mains sur mes épaules, et il me regarda d'un regard si tendre, que je baissai les yeux avec un frisson.

The Hair

He told me: "Last night I had a dream. Your hair was around my neck. Your hair was like a black collar around my neck and upon my chest.

I caressed it and it was mine; and we were bound together thus forever, by the same hair, mouth against mouth, as two laurels often have but one root.

And gradually, so intertwined were our limbs, it seemed to me that I was becoming you, or that you were entering into me like my dream."

When he had finished, he gently placed his hands on my shoulders, and he looked at me with a look so tender that I lowered my eyes with a shiver.

Le tombeau des Naïades (1898)

Le long du bois couvert de givre, je marchais; mes cheveux devant ma bouche se fleurissaient de petits glaçons, et mes sandales étaient lourdes de neige fangeuse et tassée.

Il me dit: "Que cherches-tu?" – "Je suis la trace du satyre. Ses petits pas fourchus alternent comme des trous dans un manteau blanc." Il me dit: "Les satyres sont morts.

Les satyres et les nymphes aussi. Depuis trente ans il n'a pas fait un hiver aussi terrible. La trace que tu vois est celle d'un bouc. Mais restons ici, òu est leur tombeau."

Et avec le fer de sa houe il cassa la glace de la source où jadis riaient les naïdes. Il prenait de grands morceaux froids et les soulevant vers le ciel pâle, il regardait au travers.

The Tomb of the Naiads

I walked through the frost-covered woods; my hair across my mouth blossomed with tiny icicles, and my sandals were heavy and caked with muddy snow.

He said to me: "What are you seeking?" "I am following the track of a satyr, his tiny cloven footprints are laid out like holes in a white mantle." He said: "The satyrs are dead.

The satyrs and the nymphs too. For thirty years, there has not been so terrible a winter. The tracks you see are those of a stag. But let us stay here, where the tomb is."

And with the blade of his hoe he broke the ice of the spring where the naiads had once laughed. He picked up big cold fragments and, raising them to the pale sky, he peered through them.

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PETER LIEBERSON "Rilke Songs"

Texts by Rainer Maria Rilke (1875-1926)

O ihr Zärtlichen

O ihr Zärtlichen, tretet zuweilen
in den Atem, der euch nicht meint,
laßt ihn an euren Wangen sich teilen,
hinter euch zittert er, wieder vereint.

O ihr Seligen, o ihr Heilen,
die ihr der Anfang der Herzen scheint,
Bogen der Pfeile und Ziele von Pfeilen,
ewiger glänzt euer Lächeln verweint.

Fürchtet euch nicht zu leiden, die Schwere,
Gebt' sie zurück an der Erde Gewicht;
schwer sind die Berge, schwer sind die Meere.

Selbst die als Kinder ihr pflanztet die Bäume,
wurden zu schwer längst; ihr trüget sie nicht.
Aber die Lüfte...aber die Räume...

O you tender ones

O you tender ones, walk now and then
Into breath not meant for you,
Upon your cheeks let it tremble and part;
Behind you it will tremble together again.

O you blessed ones, you who are whole,
You who seem the beginning of hearts,
Bows for the arrows and arrows' targets
– Tear-bright, your lips more eternally smile.

Don't be afraid to suffer; return

That heaviness to the earth's own weight;
Heavy are the mountains, heavy the seas.

Even the trees you planted as children

Have long since become too heavy; you could not
carry them now. But the winds...but the spaces...

Atmen, du unsichtbares Gedicht!

Atmen, du unsichtbares Gedicht!
Immerfort um das eigne
Sein rein eingetauschter Weltraum. Gegengewicht,
in dem ich mich rhythmisch ereigne.

Einzige Welle, deren
allmähliches Meer ich bin;
sparsamstes du von allen möglichen Meeren,
Raumgewinn.

Wieviele von diesen Stellen der Raume
waren schon innen in mir
Manche Winde sind wie mein Sohn.

Erkennst du mich, Luft, du, voll noch einst meiniger Orte?
Du, einmal glatte Rinde,
Rundung und Blatt meiner Worte.

Breathing: you invisible poem!

Breathing: you invisible poem!
Complete interchange of our own
being with space. You counterweight

in which I rhythmically become.

Single wave whose
gradual sea I am;
you, most of all spare possible seas –

space grown warm.

How many regions in space
have already been inside me.
Many winds seem like they are my son.

Do you recognize me, air, full of places I once absorbed?
You who were the smooth bark,
roundness, and leaf of my words.

Please turn the page quietly,
and only after the music has stopped.

Wolle die Wandlung

Wolle die Wandlung. O sei für die Flamme begeistert, drin sich ein Ding dir entzieht, das mit Verwandlungen prunkt; jener entwerfende Geist, welcher das Irdische meistert, liebt in dem Schwung der Figur nichts wie den wendenden Punkt.

Was sich ins Bleiben verschließt, schon *ists* das Erstarrte; wähnt es sich sicher im Schutz des unscheinbaren Grau's? Warte, ein Härtestes warnt aus der Ferne das Harte. Wehe – : abwesender Hammer holt aus!

Wer sich als Quelle ergießt, den erkennt die Erkennung;und sie führt ihn entzückt durch das heiter Geschaffne, das mit Anfang oft schließt und mit Ende beginnt.

Jeder glückliche Raum ist Kind oder Enkel von Trennung,den die staunend durchgehn. Und die verwandelte Daphne will, seit sie lorbeern fühlt, daß du dich wandelst in Wind.

Will Transformation

Will transformation. Oh be inspired for the flame in which a Thing disappears and bursts into something else; the spirit of re-creation which masters this earthly form loves most the pivoting point where you are no longer yourself.

What tightens into survival is already inert; how safe is it really in its inconspicuous gray? From far off a far greater hardness warns what is hard, and the absent hammer is lifted high!

He who pours himself out like a stream is acknowledged at last by Knowledge; and she leads him enchanted through the serene creation that often ends with beginning, and begins with ending.

Every happy space that the two of them pass through, astonished, is a child or grandchild of parting. And the transformed Daphne, as she feels herself become laurel, wills you to change into wind.

Blumenmuskel

Blumenmuskel, der der Anemone
Wiesenmorgen nach und nach
erschließt,
bis in ihren Schooß das polyphone
Licht der lauten Himmel sich ergießt,

in den stillen Blütenstern gespannter
Muskel des unendlichen Empfangs,
manchmal *so* von Fülle übermannter,
daß der Ruhewink des Untergangs

kaum vermag die weitzurückgeschnellten
Blätterränder dir zurückzugeben:
du, Entschluß und Kraft von *wieviel*
Welten!

Wir Gewaltsamen, wir währen länger.
Aber *wann*, in welchem aller Leben,
sind wir endlich offen und Empfänger?

Flower-muscle

Flower-muscle that slowly opens back
the anemone to another meadow-
dawn;
until her womb can feel the polyphonic
light of the sonorous heavens pouring
down;

muscle of an infinite acceptance,
stretched within the silent blossom-star,
at times *so* overpowered with abundance
that sunset's signal for repose is barely

able to return your too far hurled back
petals for the darkness to revive:
you, strength and purpose of *how many*
worlds!

We violent ones remain a little longer.
Ah but *when*, in which of all our lives,
shall we at last be open and receivers?

The audience is politely requested to withhold applause until the end of each group of songs or arias. Please do not applaud after the individual songs or arias within each group.

Stiller Freund

Stiller Freund der vielen Fernen, fühle,
wie dein Atem noch den Raum vermehrt.
Im Gebälk der finstern Glockenstühle
laß dich läuten. Das, was an dir zehrt,
wird ein Starkes über dieser Nahrung.

Geh in der Verwandlung aus und ein.
Was ist deine leidendste Erfahrung?
Ist dir Trinken bitter, werde Wein.

Sei in dieser Nacht aus Übermaß
Zauberkraft am Kreuzweg deiner Sinne,
ihrer seltsamen Begegnung Sinn.

Und wenn dich das Irdische vergaß,
zu der stillen Erde sag: Ich rinne.
zu dem raschen Wasser sprich: Ich bin.

Silent Friend

Silent friend of many distances, feel
how your breath enlarges all of space.
Let your presence ring out like a bell
into the night. What feeds upon you
grows mighty from the nourishment
thus offered.

Move through transformation, out and in.
What is your most painful experience?
If drinking is bitter, become wine.

In this vast darkness, be the magic power
at the crossroads of your senses,
the meaning of their mysterious
encounter.

And if the earthly has forgotten you,
whisper to the silent earth: I flow.
To the rushing water say: I am.

WOLFGANG AMADÈ MOZART

Dans un bois solitaire, K.308
Text by Antoine Ferrand (1752-1825)

Dans un bois solitaire et sombre,
Je me promenais l'autre jour:
Un enfant y dormait à l'ombre,
C'était le redoutable Amour.

J'approche, sa beauté me flatte,
Mais je devais dû m'en défier;
J'y vis tous les traits d'une ingrate,
Que j'avais juré d'oublier.

Il avait la bouche vermeille,
Le teint aussi beau que le sien,
Un soupir m'échappe, il s'éveille;
L'Amour se réveille de rien.

Aussitôt déployant ses aîles
Et saisissant son arc vengeur,
D'une de ses flêches, cruelles
En partant, il me blesse au coeur.

Va, va, dit il, aux pieds de Sylvie,
De nouveau languir et brûler:
Tu l'aimeras toute la vie,
Pour avoir osé m'éveiller.

In a lonely woods

In a lonely, dark woods
I was walking the other day:
I saw a child, asleep in the shade,
It was formidable Cupid.

I drew near, charmed by his beauty,
But I dared not trust him;
He looked like the ungrateful girl
Whom I had sworn to forget.

His mouth was crimson,
His complexion as beautiful as hers,
A sigh escaped me, he awoke:
Love wakens easily.

Quickly he spread his wings,
Took up his avenging bow,
One of his arrows, ready to wound,
Pierced me to the heart.

Go, go, he said, and once again,
Suffer and burn at Sylvia's feet:
You shall love her all your life,
Because you dared to wake me.

Please turn the page quietly,
and only after the music has stopped.

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, K.529
Text by Gabriel von Baumberg

Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte! Geht zugrunde,
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein:
Ich geb' euch nun den Flammen wieder,
Und all die schwärmerischen Lieder;
Denn ach! – Er sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier:
Doch ach! der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.

When Louise burnt her faithless lover's letters

Born of a fiery impulse,
Brought into this world in an
hour of rapture! – You must perish,
you children of melancholy!

To flames you owe your very being:
To flames I once again return you,
And all the songs of tender passion;
Which alas! He sang not only to me.

Now you are burning, my dear letters,
Soon there will be no trace of you:
But alas! He, who wrote them to me,

May perhaps ever burn in me.

Abendempfindung, K.523
Text by Joachim Heinrich Campe (1746-1818)

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönste Stunden,
Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Flieset schon auf unser Grab.

Bald vielleicht (mir weht, wie Westwind leise,
Eine stille Ahnung zu),
Schliess ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werd't ihr an meinen Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch wehn.

Evening Thoughts

It is evening, the sun has vanished,
And the moon shines down silver light.
So pass life's loveliest hours,

They flit by like a dance.

Soon the bright scenery of life is gone,
And the curtain descends;
Our play is over, and our friend's tears
Already flow upon our grave.

Soon perhaps (like a gentle west wind,

comes a quiet premonition),
I shall close this life's pilgrim journey,
And fly to realms of peace.

If you weep beside my grave,
Mourning to see my ashes,
Then, my friend, I shall appear to you

And shower Heaven over you.

The audience is politely requested to withhold applause until the end of each group of songs or arias. Please do not applaud after the individual songs or arias within each group.

Schenk auch du ein Tränchen mir und pflücke
Mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach! schäme
Dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

May you also grant me a little tear,

And pick a violet for my grave,
And with your soulful gaze
Look down gently upon me.

Offer a tear for me, and ah!
Do not be ashamed to do so.
O, it will be the most beautiful
Pearl in my crown.

Die ihr des unermesslichen Weltalls Schöpfer ehrt, K.619 (Cantata)
Text by Franz Heinrich Ziegenhagen

You who honor the Creator of the Infinite Universe

Die ihr des unermesslichen Weltalls
Schöpfer ehrt,
Jehova nennt ihn, oder Gott,
nennt Fu ihn, oder Brama,
Hört! hört Worte aus der Posaune
Des Allherrschers!
Laut tönt durch Erden, Monden, Sonnen
ihr ewiger Schall.
Hört, Menschen, ihn auch ihr.

You who honor the
Creator of the infinite universe
calling Him Jehovah or God,
calling Him Fu, or Brahma.
Hear words from
The trumpet of the Lord of All!
Ringing out through earth, moon, sun,
its sound is everlasting.
You men also, hear it!

Liebt mich in meinen Werken!
Liebt Ordnung, Ebenmass und Einklang!
Liebt euch selbst und eure Brüder!
Körperkraft und Schönheit sei eure Zier',
Verstandeshelle euer Adel!
Reicht euch der ew'gen Freundschaft Bruderhand,
die nur ein Wahn, nie Wahrheit
euch so lang entzog.

Love me in my works!
Love order, symmetry and harmony!
Love each other and your brothers!
May bodily strength and beauty adorn you,
clarity of mind ennoble you!
offer each other the brotherly hand
of eternal friendship,
which only illusion, not truth
kept from you for so long.

Zerbrechet dieses Wahnes Bande!
Zerreisset dieses Vorurteiles Schleier!
Enthüllt euch vom Gewand,
das Menschheit in Sektiererei verkleidet!

Break these bonds of illusion.
Tear down this veil of prejudice!
Take off the robe
which hides humanity in sectarian disguise!

In Kolter schmiedet um das Eisen,
das Menschen, das Bruderblut bisher vergoss!
Zersprenget Felsen mit dem schwarzen Staube,
der mordend Blei in Bruderherz oft schnellte!

Beat into ploughshares the weapons
which till now have shed the blood of men, of brothers!
Shatter rocks with the black powder

which has so often fired deadly lead into a brother's heart!

Please turn the page quietly.

Wähnt nicht, dass wahres Unglück
sei auf meiner Erde,
Belehrung ist es nur, die wohltut,
wenn sie euch zu bessern Taten spornt;
Die, Menschen, ihr in Unglück wandelt,
wenn töricht blind ihr rückwärts
in den Stachel schlagt,
der vorwärts euch antreiben sollte.
Seid weise nur, seid kraftvoll und seid
Brüder!

Dann ruht auf euch mein ganzes
Wohlgefallen;
dann netzen Freudenzähren nur die
Wangen;
dann werden eure Klagen Jubeltöne;

dann schaffet ihr zu Edens Tälern
Wüsten;
dann lachet alles euch in der Natur.

Dann ist's erreicht, des Lebens wahres
Glück.

Do not suppose there is
truly misery on earth,
teaching alone does good,
if it inspires you to better action.
Men, you who walk in misery,
when in blind foolishness you
kick backwards against the pricks
which should be goading you onwards.
Just be wise, be strong and be brothers!

Then shall all my favor rest upon you;

then tears only of joy shall wet your
cheeks;
then your weeping shall become
rejoicing;
then you shall create the Garden of
Eden from the desert;
then all of nature shall smile on you.

Then life's true happiness will be
achieved!





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THIS WEEK'S ANNOTATORS

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Harlow Robinson, Professor of Modern Languages and History at Northeastern University, writes frequently on Russian culture and music.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

Jan Swafford is an author and composer who teaches creative writing at Tufts University. He has written biographies of Ives and Brahms, and is currently writing one of Beethoven.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 5, 12; August 2, 9 — Marc Mandel, BSO Director of Program Publications
July 19, 26; August 16, 23 — Robert Kirzinger, BSO Publications Associate

2003 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 10, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall
STEINWAY SERIES CONCERT

LORRAINE HUNT LIEBERSON, mezzo-soprano
PETER SERKIN, piano
with special guest artist DREW MINTER

The audience is politely requested to withhold applause until the end of each group of songs or arias. Please do not applaud after the individual songs or arias within each group.

BRAHMS
Unbewegte laue luft, Opus 57, No. 8
Ruhe, Süssliebchen, Opus 33, No. 9
Von ewiger Liebe, Opus 43, No. 1

HANDEL
Selections from *Lucrezia*
O Numi eterni!...Già superbo del mio affanno
Ma voi forse nel cielo...Il suol che preme
A voi, a voi, padre, consorte...Già nel seno comincia compir

DEBUSSY
Chansons de Bilitis
La flûte de Pan
La chevelure
Le tombeau des Naïades

A staged performance with DREW MINTER, movement and stage direction

INTERMISSION

LIEBERSON
Rilke Songs
O ihr Zärtlichen
Atmen, du unsichtbares Gedicht!
Wolle die Wandlung
Blumenmuskel
Stiller Freund

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

MOZART

Dans un bois solitaire, K.308
Als Luise die Briefe, K.520
Abendempfindung, K.523
Die ihr des unermesslichen Weltalls, K.619

Please note that texts and translations are being distributed separately.

Notes

Tonight's program—spanning 295 years and encompassing Baroque, Classical, Romantic, Impressionist, and contemporary works—illustrates a subtle historic drift in both poets' and composers' modes of emotional portraiture. Where earlier artists reveled in the power of a single emotion at a time, Romantics increasingly combined competing sentiments *via* layering, and a psychological impressionism eventually emerged that presented feelings and their contradictions as much through allusion as through direct statement. If the later results are more difficult to decode, they more realistically capture the multivalent swirl of thought as we experience it.

Publishing some 200 Lieder in a steady stream throughout his life, **JOHANNES BRAHMS** (1833-1897) responded with particular magnificence when a song text required music that embodied Romanticism's heightened emotional states. Such rhetorical intensity irradiates "Unbewegte laue Luft," (Op. 57, No. 8; published 1871), where two transcendental aspects of the natural world—its awesome stillness and the serene luminosity of the earth's waters—are musically contrasted with desperate human sensuality. "Ruhe, Süssliebchen" is the ninth song of Brahms's *Fifteen Songs from Ludwig Tieck's "Magelone,"* Op. 33 (1861-69). Often performed apart from the rest of the group, this starlit tableau presents a recurring lullaby as a foil to animated nocturnal rustles. The Romantic concept of Woman as Man's tranquil refuge has perhaps nowhere been more touchingly realized than in "Von ewiger Liebe" (Op. 43, No. 1; composed 1864), a narrative of jealousy and reassurance. With Wagnerian intensity, the music evokes moonless darkness, growing rage, and final exaltation.

In August 1706, a German composer named **GEORG FRIEDRICH HÄNDEL** (1685-1759) arrived in Florence, bent on learning modern operatic techniques. The heady musical atmosphere of Italy—and, perhaps, the vocal and womanly attractions of the Florentine court *prima donna* Lucrezia d'André—soon inspired him to a genuine masterpiece, the cantata *Lucrezia*. Biographer Paul Henry Lang hailed this score as "by far the most accomplished and ardent" of Handel's cantatas from this period, praising its "bold modulations" and "elaborate contrapuntal devices."

Grounded in the ancient Roman tale of the rape of Lucretia, the cantata searingly portrays victimization. Initial recitative fury yields to an aria of somber reflection. A search for solace in heaven's will ("Ma voi forse nel cielo") proves fruitless, and in a spiky aria Lucretia calls down curses upon her assailant with gasps of anger and streams of fiery *coloratura*. Elegiac expression of the heroine's suicidal resolve dominates the recitative "A voi, padre, consorte" and spills over into the opening of the final section, "Già nel seno," bringing a melody of deep pathos. The close, however, emphasizes the story's shocking violence.

With *Prélude à l'Après-midi d'un faune* (1894), **CLAUDE DEBUSSY** (1862-1918) found his voice as a seminal modernist, achieving full command of an iridescent harmonic syntax that treated color as a structural element. Such discourse informs *Chansons de Bilitis*, composed between June 1897 and March 1898, and based on lyrics by Pierre

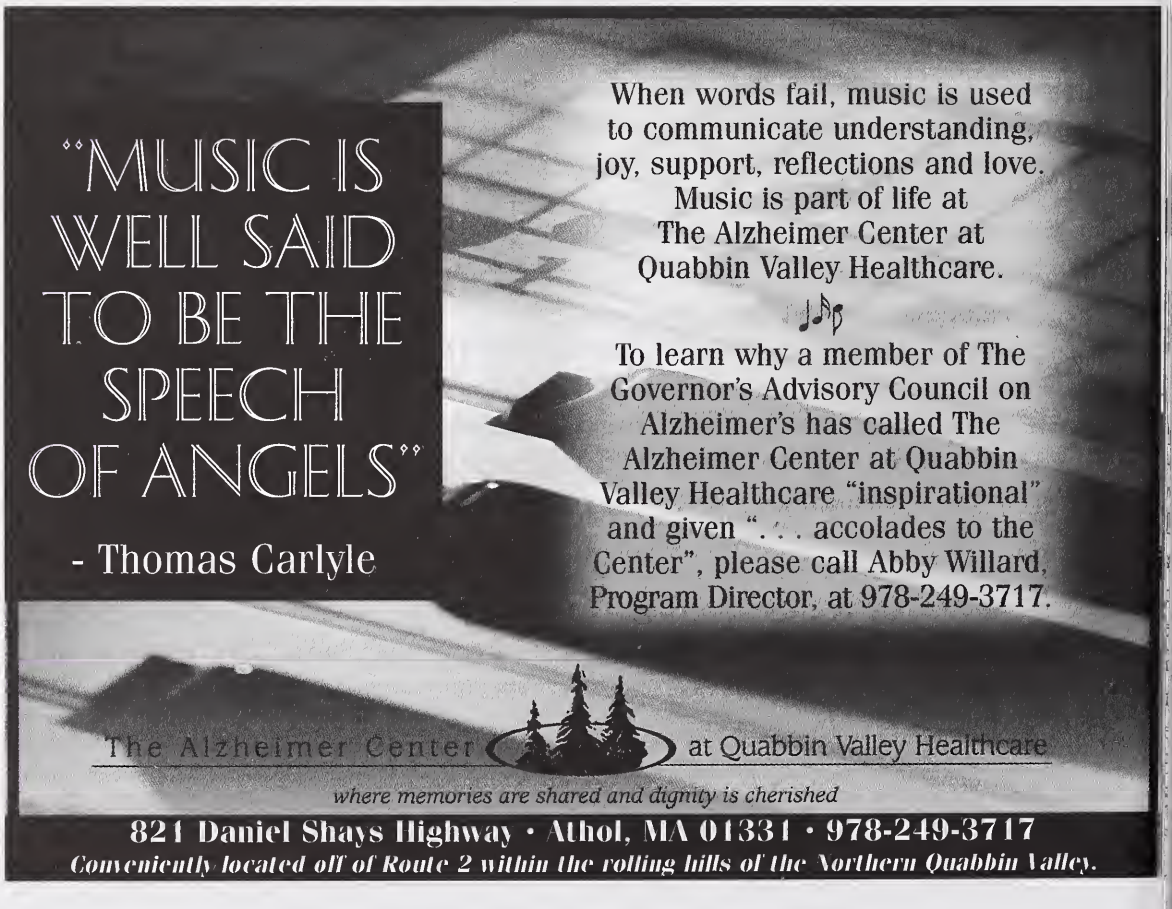
Louÿs. Debussy invariably found musical stimulation in a long-dead culture, and Louÿs's unmetered prose rhythms allowed exceptionally free phrasing. The last two songs of the triptych contain passages in which Bilitis recalls the words Pan spoke to her.

The eponymous "Pan's flute" snakes through Debussy's introductory tableau of awakening eros; music has never depicted croaking frogs more magically than in the subsequent nightfall episode. While the coupling at the center of "Tresses" is but a narrated dream, its orgiastic languor summons music as vivid as reality; thus we realize that Bilitis' opening and closing mood is post-coital sadness. "The tomb of the water-nymphs" builds tension through repetitions of a rising four-note motif; climaxes develop whenever the motif bursts its bonds.

The much-honored **PETER LIEBERSON** (b.1946) has won acclaim for such compositions as the operas *King Gesar* (1992) and *Ashoka's Dream* (1997), the symphonic scores *Drala* (1986) and *Fire* (1996), the cello concerto *Six Realms* (2000) written for Yo-Yo Ma, and a series of piano pieces penned for Peter Serkin, including the Piano Concerto (1983) and *Red Garuda* for Piano and Orchestra (1999), both written on commission from the Boston Symphony Orchestra, as well as several solo works.

Lieberson wrote the *Rilke Songs* as a gift of love to his wife, Lorraine Hunt Lieberson. At least two of the songs were completed by November 1998, when Ms. Hunt broadcast them from London's Wigmore Hall. The complete group was commissioned by the Santa Fe Chamber Music Festival and premiered on July 18, 2001, in Santa Fe. The score was selected as a finalist for that year's Pulitzer Prize. Ms. Hunt Lieberson has recorded the songs with Peter Serkin for Bridge Records for future release.

The songs are settings of five of the *Sonnets to Orpheus* by Rainer Maria Rilke (1875-1926), surely the greatest German poet of his era. Lieberson here continues the late-Romantic tradition of Wolf and Mahler, plying a modernistic style in which suggestions



of stable tonal centers serve as underpinning to complex chromatic harmony. He manipulates these centers quite poetically in "O ihr Zärtlichen," where an initial luminescence associated with the spiritually elect is contradicted by an evocation of earthly weight pitched a third lower and swathed in dusky chords. An atmosphere of continual search pervades the ensuing paean to breath, while elaborate keyboard filigree underlies impassioned vocal utterance in "Wolle die Wandlung." After the cryptic "Blumenmuskel," Lieberson designs "Stiller Freund" as a finale in modified arch-form. Unchanging and slow-to-change repeated notes at the beginning and end suggest bell-sounds; the music's intervening concerns range from terrorized rhythmic obsession to epiphanic peace.

Because **WOLFGANG AMADÈ MOZART** (1756-1791) could earn no prestige and little income from voice-and-piano songs, he composed very few, most of them being occasional pieces written on request. "Dans un bois solitaire," K.308, for example, is one of two French *chansons* composed in Mannheim in late 1777 or early 1778 for the soprano Gustl Wendling (whose father, a celebrated flutist, would soon arrange for Mozart to visit Paris). The song tucks a little drama involving Cupid's arrows between statements of a verdant melody cast in unusual three-measure phrase-lengths. "When Louise burnt her faithless lover's letters" (1787) is a tragic aria-in-miniature, closing in grief after a ferocious "fire crescendo." In its anticipations of death, "Abendempfindung," dated June 24, 1787, offers a luxuriant blend of tranquility and pathos, the music transfiguring the text's facile moralizing with philosophical profundity. The Masonic cantata *Die ihr des unermesslichen Weltalls*, K.619, dates from July 1791 (when Mozart was involved with his Masonic opera *The Magic Flute*). Suffused with ecumenism and enlightenment benevolence, the cantata opens in majestic recitative. After an Andante aria, the music daringly abandons lyric symmetry for an almost improvisational freedom, as the text's shifting concepts prompt frequent alternations of tempo and mood.

GUEST ARTISTS

Lorraine Hunt Lieberson



A native of the San Francisco Bay Area, and an alumna of the Tanglewood Music Center, Lorraine Hunt Lieberson began her musical career as a violist. Recognized by *Musical America* as the 2001 "Vocalist of the Year," she is acclaimed as a recitalist, concert singer, and operatic performer; her repertoire ranges from the Baroque to the contemporary. On the opera stage she has excelled in roles as diverse as Ottavia (Monteverdi), Ariodante (Handel), Sesto (Mozart), Carmen (Bizet), and Myrtle Wilson (Harbison). Her activities during 2002-03 included the role of Didon in the Metropolitan Opera's new production of *Les Troyens* conducted by James Levine; John Adams' *El Niño* with the Los Angeles Philharmonic, in both Los Angeles and New York; a North American recital tour with appearances in Atlanta, Berkeley, Los Angeles, and New York among others, and a return to Glyndebourne this summer to portray Irene in the Peter Sellars production of Handel's *Theodora.* Highlights of previous seasons have included Myrtle Wilson in *The Great Gatsby* at the Metropolitan Opera; Bach cantatas staged by Peter Sellars in New York, Paris, London, and Lucerne; Sesto in *La clemenza di Tito* and the title role in *Xerxes* for New York City Opera; Ottavia in *L'incoronazione di Poppea* at the Aix-en-Provence Festival and at San Francisco Opera, and the world premiere of John Adams's *El Niño* at the Châtelet in Paris and in San Francisco, followed by a recording for Nonesuch. She has sung Jocasta in *Oedipus Rex* for Netherlands Opera; Charlotte in Werther in Lyon, with Kent Nagano; and Triraksha in Peter Lieberson's *Ashoka's Dream* for Santa Fe Opera. Concert highlights include Mahler's Symphony No. 3 with the Boston Symphony and James

Levine; Berg's Seven Early Songs with the Berlin Philharmonic under Nagano; Mahler's *Wayfarer Songs* with the Los Angeles Philharmonic and Esa-Pekka Salonen; concert performances of *Les Troyens* at the Edinburgh Festival with Donald Runnicles; Berlioz's *Les Nuits d'été* in Paris with Roger Norrington and in the San Francisco Bay Area with the Philharmonia Baroque Orchestra and Nicholas McGegan; and *L'Enfance du Christ* at Carnegie Hall with the Orchestra of St. Luke's and Sir Charles Mackerras. Recital appearances have taken her to Lincoln Center; Wigmore Hall; the Concertgebouw, and to Boston's Jordan Hall among others. Lorraine Hunt Lieberson sings the role of Idamante on the recent EMI recording of *Idomeneo*. Her recording of Britten's *Phaedra* with the Hallé Orchestra on Erato was nominated for a Grammy. Her discography for Erato also includes *Hippolyte et Aricie* and *Médée*, with Les Arts Florissants. For Harmonia Mundi she has recorded works of Handel, Purcell's *Dido and Aeneas*, and music from Bach's *Anna Magdalena's Notebook*. Other recordings include a recital disc of Handel, Mahler, and Lieberson released by the BBC, Schumann songs for Koch Classics, and music of John Harbison for Archetype Records. Ms. Hunt Lieberson was seen on the international television broadcasts and subsequent video releases of Peter Sellars's productions of *Don Giovanni* (as Donna Elvira), *Giulio Cesare* (Sesto), and *Theodora* (Irene). Her new CD of Bach cantatas with Emmanuel Music will soon be released on Nonesuch Records. She is married to the composer Peter Lieberson.

Peter Serkin



American pianist Peter Serkin is acclaimed as one of the world's most thoughtful and individualistic musicians. His rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch, and his father the pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. During the 2002-03 season, Peter Serkin plays recitals in the United States and Europe. Orchestral appearances include the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, National Arts Centre Orchestra of Ottawa, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, and Kansas City Symphony. Over the next two years, Mr. Serkin will perform the complete Bach piano concertos in two programs with Jaime Laredo and the Brandenburg Ensemble. This season, he performs music by Stefan Wolpe with violinist Daniel Phillips, and features Wolpe's *Passacaglia* in his solo recitals to commemorate the 100th anniversary of the composer's birth. He plays the Brahms Piano



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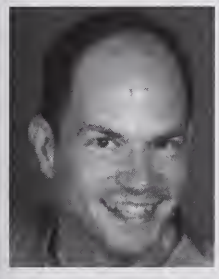
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Quintet with the Orion String Quartet at Caramoor and the Chamber Music Society of Lincoln Center. Ranging from Bach to Berio, Peter Serkin's recordings reflect his distinctive musical vision. "The Ocean that has no West and no East," released by Koch Records, contains compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen. Other recent recordings include Peter Lieberson's *Red Garuda* with the Toronto Symphony and his *Rilke Songs* with mezzo-soprano Lorraine Hunt Lieberson for Bridge Records, the Brahms violin sonatas with Pamela Frank for London, and Dvořák's Piano Quintet with the Orion String Quartet for Arabesque. He returns to Tanglewood on July 20 as soloist in Stravinsky's *Capriccio* with the Boston Symphony Orchestra and conductor Hans Graf.

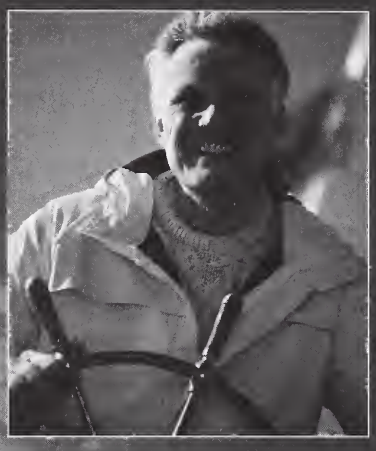
Drew Minter



Regarded as one of the world's finest countertenors, Drew Minter grew up as a boy treble in the Washington Cathedral Choir of Men and Boys. He continued his education with a B.S. in Music and Languages from Indiana University and a Diploma in Lieder and Oratorio from the Academy of Music in Vienna. Mr. Minter has appeared in leading roles with the opera companies of Brussels, Toulouse, Boston, Washington, Santa Fe, Wolf Trap, Glimmerglass, and Nice, among others. A recognized specialist in the works of Handel, he has performed frequently at the Handel festivals of Göttingen, Halle, Karlsruhe, and Maryland. He has sung with many of the world's leading baroque orchestras, including Les Arts Florissants, the Handel & Haydn Society, the Philharmonia Baroque Orchestra, Freiburger Barockorchester, and as a guest at such festivals as Regensburg, BAM's Next Wave, Edinburgh, Spoleto, and Boston Early Music. Other orchestra credits include the Philadelphia Orchestra, the San Francisco Orchestra and the St. Paul Chamber Orchestra. Mr. Minter is a founding member of the Newberry Consort and TREFOIL, and sings and plays early harps regularly with My Lord Chamberlain's Consort, ARTEK, and the Folger Consort. He has made over fifty recordings for Harmonia Mundi, Decca/London, Newport Classics, Hungaroton, and others. He appears in two films: as Tolomeo in Peter Sellars's *Giulio Cesare*, and as the Devil in *In the Symphony of the World; a Portrait of Hildegard of Bingen*. He writes regularly for *Opera News*. A lauded stage director, he was director of the operas at the Göttingen Händel Festival for five years. Since then he has directed productions for the Opéra de Marseilles, Caramoor, the Orchestra of St. Luke's, Boston's Opera Aperta, Manhattan School of Music, Mannes School of Music, Boston University's Opera Institute, and at the Washington Cathedral. This past spring Monteverdi's *Orfeo* was performed in his own translation and under his direction at the Five Colleges in Northampton. He teaches voice and opera workshop, and conducts the Madrigal Singers at Vassar College.

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2003 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 11, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

SARAH CHANG, violin
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
WENDY PUTNAM, violin
CATHY BASRAK, viola
MIHAIL JOJATU, cello
JONATHAN BASS, piano

PROKOFIEV — Sonata in C for two violins, Opus 56
Andante cantabile
Allegro
Commodo (quasi allegretto)

DVOŘÁK — Quintet in A for piano and strings, Opus 81
Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (*Furiant*): Molto vivace
Finale: Allegro

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In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Sergei Prokofiev (1891-1953) had to a considerable extent lived down his youthful reputation as an *enfant terrible* by 1932, when he came to compose this sonata. Indeed, he had eagerly accepted the challenge of writing music that would speak to a broad audience, and he was thus delighted to be asked to write music for the film *Lieutenant Kije*, music that he later turned into a popular concert suite. It was at this time, and with such artistic concerns, that he turned to writing a substantial work for two violins, which was to be premiered in Paris. Prokofiev's own memoirs tell the amusing tale:

> A society called the "Triton" had been formed in Paris for the performance of new chamber music. Honegger, Milhaud, Poulenc, myself and others joined it. Listening to bad music sometimes inspires good ideas. "That's not the way to do it," one tells

oneself, "it should be done this way." That is how I happened to write my sonata for two violins. After once hearing an unsuccessful piece for two violins without piano accompaniment, it struck me that in spite of the apparent limitations of such a duet, one could make it interesting enough to listen to for ten or fifteen minutes without tiring. The sonata was performed at the official opening of the "Triton" on December 16, 1932, which chanced to coincide with the premiere of my Dnieper ballet [*On the Dnieper*]. Fortunately the ballet came on half an hour later, and so immediately after the sonata we dashed over to the Grand Opéra—musicians, critics, author all together.

Those present before the mad rush to the ballet performance heard a surprisingly serious, even austere, composition. Rather than exploiting the familiar flashy dazzle of his concertos for piano or violin, Prokofiev restrained his exuberance. The sonata is thus one of the first examples of "the new simplicity" that Prokofiev sought at the time he contemplated dividing his life between Russia and the West. But he had not yet found the accessible directness of *Romeo and Juliet* or the Second Violin Concerto, so the two-violin sonata fell between two stools—neither intellectual enough for the musical intelligentsia of Paris nor folksy enough for the Russian proletariat. It thus marks a fascinating midpoint in the style of this composer who lived alternately in two different worlds—both musical and political—which he was given no opportunity to reconcile.

* * * * *

Antonín Dvořák (1841-1904) had written a piano quintet in A major (which he called Opus 5) in the late summer of 1872; it was performed that November in Prague, but the composer himself was dissatisfied with it and destroyed his copy of the score. Fifteen years later he had second thoughts and asked the impresario of that 1872 concert to send him his copy of the quintet, which still survived, in order that he might attempt a revision. He did make drastic changes, but the improvement was not, to his

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mind, great enough to induce him to offer the work to a publisher. Instead he decided to start over from scratch rather than waste further time on his juvenilia; a few months later he began his second piano quintet, in A major, an incomparably greater work. It was composed during one of the happiest periods of his life, when he was living at his country home in Vysoká and writing in his best nationalistic vein. The composition took six weeks in all, from August 18 to October 3, 1887.

The most obvious nationalistic Czech element in the score is the second movement, labeled "*dumka*," a term that Dvořák is responsible for introducing into musical terminology, although he could not define it precisely (or perhaps did not care to try). He used it a few years later as an overall title for the *Dumky* Trio, Opus 90; while that piece was still in manuscript, Dvořák played it through in New York with two of his colleagues from the National Conservatory of Music. The cellist on that occasion was Victor Herbert, who recalled later: "We liked the composition immensely and I asked him what 'Dumbka' [sic] meant in Bohemia—He thought for a while—shook his head and said to our surprise: '*It means nothing*—what *does* it mean?'" Grove's Dictionary defines *dumka* (plural *dumky*) as a Ukrainian word meaning "lament," usually used in music for a slow expressive movement containing a number of short contrasting sections (not all of them lugubrious).

Actually the variety of moods in the quintet ranges as widely as anything in Dvořák's output. Although the quintet as a whole is in the major mode, the first theme turns almost immediately from A major to A minor, and the second theme (first stated by viola) is a pensive tune in C-sharp minor. The closing measures are assertive, but they do not entirely outweigh the generally grave character of much of the movement. We are thus prepared for the melancholy of the *dumka*, in F-sharp minor, that follows. A slow figure on the piano, decorated by tremolos to suggest folk improvisation, precedes and follows the main theme heard in the viola. This alternates with a contrasting lighter section in the major mode and later with a *vivace* contrast, but the main lamenting theme keeps recurring throughout.

The scherzo is called a *furiant* by Dvořák, but it lacks the characteristic rhythmic shift (two bars of 3/4 fusing to form one of 3/2) of the genuine *furiant*—rather it is a waltz tinged with Bohemian accents. The middle section is haunted by a ghostly recollection of the main tune. The finale is more outgoing, with echoes of folk dance throughout and a vigorous, satisfactory conclusion.

—Steven Ledbetter

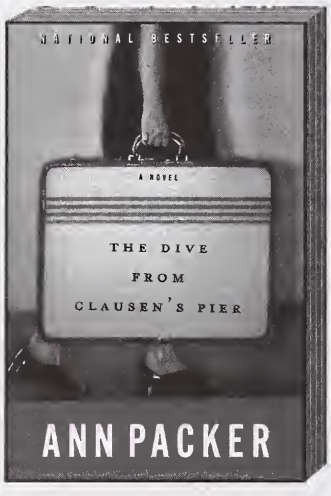
ARTISTS

For a biography of **Sarah Chang**, see page 53.

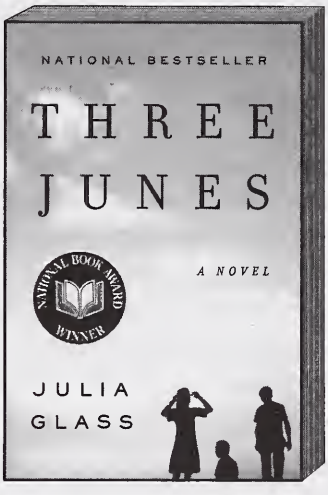
Wendy Putnam joined the Boston Symphony Orchestra's violin section in December 1996. Previously she was concertmaster of the New World Symphony and of the Louisiana Philharmonic Orchestra, with which she was soloist in the Tchaikovsky Violin Concerto (named "Best Classical Performance of the Year" by the *New Orleans Times-Picayune*). With the Boston Pops she gave an acclaimed performance of Vieuxtemps' rarely heard Violin Concerto No. 5. A Tanglewood Music Center Fellow in 1990 and 1991, Ms. Putnam holds a bachelor's degree in violin performance from Louisiana State University, undertook further study at Indiana State University, and received her master's degree from Louisiana State University. Her teachers included Fredell Lack, Sally O'Reilly, and Josef Gingold. Ms. Putnam is the founder and director of the Concerto Chamber Music Society in Concord, Massachusetts.

Cathy Basrak joined the Boston Symphony in the fall of 2000 as assistant principal violist of the BSO and principal violist of the Boston Pops Orchestra. A native of the Chicago area,

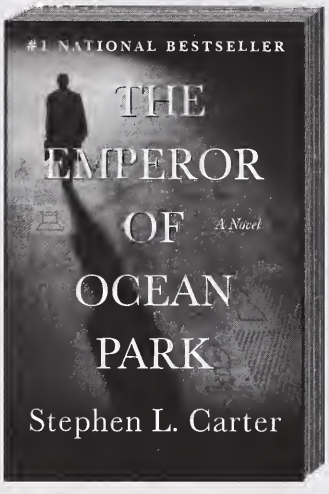
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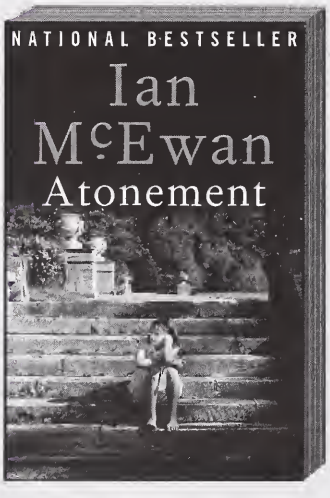
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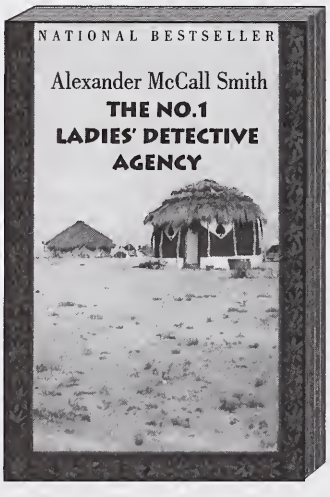
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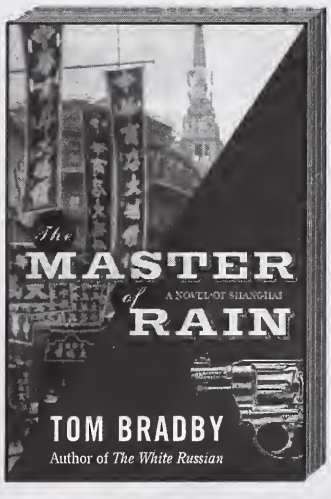
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—John Updike,
The New Yorker



"Pure joy.... The prose is so beautiful."
—Amy Tan,
Today Show Book Club



"An ambitious, atmospheric crime novel of a city on the brink."
—The New York Times

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she earned her bachelor of music degree from the Curtis Institute of Music in spring 2000. Her teachers included include Joseph de Pasquale, who was BSO principal viola from 1947 to 1964; Michael Tree of the Guarneri String Quartet, and Richard Young of the Vermeer String Quartet. She has participated in the Marlboro Music Festival, the Banff Center for the Arts, and the Norfolk Chamber Music Festival. In addition she has performed with the Brandenburg Ensemble and Bostons Metamorphosen Ensemble, and appeared as soloist with the Chicago Symphony, the Philadelphia Orchestra, the Detroit Symphony, and the Symphonie Orchestra of the Bayerischen Rundfunks. Ms. Basrak has won several awards, including grand prize in the General Motors/Seventeen Magazine National Concerto Competition, first prize in the William E. Primrose Memorial Scholarship Competition, first prize in the Irving M. Klein International String Competition, and second prize in the 46th International Music Competition of the ARD in Munich. Ms. Basrak made her recording debut with the disc "American Viola Works" on Cedille Records.

Cellist **Mihail Jojatu** was born in Romania and studied at the Bucharest Academy of Music before coming to the United States in 1996. He attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman and worked privately with Bernard Greenhouse. He is currently working toward his Performance Diploma at Boston University under BSO principal cellist Jules Eskin. Mr. Jojatu's numerous awards include winning the Aria Concerto Competition at the Boston Conservatory and the Carl Zeise Memorial Cello Prize while attending the Tanglewood Music Center. He has performed as guest soloist with the Radio Television Orchestra of Bucharest, and he won many prizes in Romania for solo and chamber music performance. Currently a member of the Boston-based Triptych String Trio, Mihail Jojatu joined the BSO's cello section in December 2001; he has been named fourth chair of the orchestra's cello section beginning next season.

Acclaimed for his performances throughout the United States and around the world, pianist **Jonathan Bass** has appeared with numerous American orchestras, including the Boston Pops at Symphony Hall. Mr. Bass made his New York debut at Carnegie Hall's Weill Hall as first-prize winner of the 1993 Joanna Hodges International Piano Competition. He has been featured nationwide on the National Public Radio series "Performance Today." His new CD, "Jonathan Bass plays Bach, Chopin, Scriabin, and Pinkham," has recently been released on Americus Records. Mr. Bass's awards include first prize in the 1989 American Pianists Association Competition, and first prize in the 1984 American National Chopin Competition. Also an active chamber musician, he is a founding member of the Walden Chamber Players and co-music director of the Curtisville Consortium in Lenox. He has been a guest artist with the Boston Symphony Chamber Players, the Boston Artists Ensemble, and the Boston Conservatory Chamber Ensemble, among others. Jonathan Bass studied at the Moscow Conservatory, graduated from the Juilliard School, and earned a Doctor of Music degree from Indiana University, where he studied with and was teaching assistant to Menahem Pressler. He has been on the faculty of the Boston Conservatory since 1993, and also teaches at the New England Conservatory in the Division of Preparatory and Continuing Education.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.



2003 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
One Hundred and Twenty-second Season, 2002-2003

Friday, July 11, at 8:30

CRAIG JESSOP conducting
MEMBERS OF THE ORCHESTRA AT TEMPLE SQUARE

BERNSTEIN *Chichester Psalms*

Psalm 108, verse 2; Psalm 100, entire
Psalm 23, entire; Psalm 2, verses 1-4
Psalm 131, entire; Psalm 133, verse 1

MORMON TABERNACLE CHOIR,
CRAIG JESSOP, music director
BENJAMIN GOLDSMITH, boy soprano

Text and translation begin on page 16.

INTERMISSION

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In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

2003 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
One Hundred and Twenty-second Season, 2002-2003

Friday, July 11, at 8:30

BOSTON SYMPHONY ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS conducting

Regretfully, soprano Elizabeth Norberg-Schulz is unable to participate in tonight's performance of Brahms's *Ein deutsches Requiem*. We are fortunate and grateful that soprano **HEIDI GRANT MURPHY** was available to replace Ms. Norberg-Schulz at extremely short notice.

Heidi Grant Murphy



Heidi Grant Murphy has appeared with many of the world's finest opera companies and symphony orchestras, notably the Metropolitan Opera, Salzburg Festival, Netherlands Opera, and Opera National de Paris. She has been engaged as soloist with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Munich Philharmonic, New York Philharmonic, Philadelphia Orchestra, and Vienna Philharmonic. Highlights of Ms. Murphy's 2003-2004 season include equal measures of operatic and orchestral appearances. Opera audiences will hear her acclaimed Sophie in *Der Rosenkavalier* with De Nederlandes Opera, Oscar in *Un ballo in maschera* with the Collegiate Chorale at Carnegie Hall, and Gretel in a concert version of Humperdinck's *Hänsel und Gretel* with the Milwaukee Symphony. Orchestral appearances include Mozart's Requiem with Hans Graf and the Houston Symphony, Orff's *Carmina burana* with Andrew Litton and the Dallas Symphony, and Mozart's *Exsultate! jubilate* and Mahler's Symphony No. 4 with Neeme Järvi and the Detroit Symphony. Ms. Murphy also performs Roberto Sierra's *Beyond the Silence of Sorrows* (texts by N. Scott Momaday) with the Tucson Symphony, Fauré's Requiem with the Columbus Symphony, and Villa-Lobos's *Bachianas brasileiras* No. 5 with the New York Philharmonic Chamber Ensemble at New York's 92nd Street Y. Her season also includes recitals and residency activities at Kansas State and East Carolina universities. Earlier this summer, Ms. Murphy performed John Adam's *El Niño* on opening night at the Ravinia Festival and returned there to sing Kaija Saariaho's "Cinq Reflets" from *L'Amour de loin*. Next month she participates in the Mostly Mozart Festival's first fully-staged opera production, singing Elisa in Mozart's *Il re pastore*, and in Germany's Ruhr-Triennale singing the Angel in Messiaen's *St. Francis of Assisi*. In March 2003, Koch International released "Times Like This," a recording of musical theater standards. Later this year Koch will release a disc of Latin love songs, to include commissioned works and cultural classics. Ms. Murphy can also be heard on the Deutsche Grammophon, Arabesque, and Delos labels, as well as on the New York Philharmonic's own Grammy-nominated release of *Sweeney Todd* (singing Johanna). Heidi Grant Murphy made her Boston Symphony debut as soloist in Mozart's C minor Mass in February 1991. She has since performed Mahler's Symphony No. 2 with the BSO in Boston, Chicago, and San Francisco, and been heard at Tanglewood as Nannetta in Act III of Verdi's *Falstaff* with the TMC Orchestra in July 2000 and as soloist with the BSO in Mozart's Requiem in July 2002, her most recent appearance with the orchestra.

RAFAEL FRÜHBECK DE BURGOS conducting the BOSTON SYMPHONY ORCHESTRA

BRAHMS — *Ein deutsches Requiem* (*A German Requiem*), Opus 45, on words from Holy Scripture

Selig sind, die da Leid tragen
(Blessed are they that mourn)
Denn alles Fleisch es ist wie Gras
(For all flesh is as grass)
Herr, lehre doch mich
(Lord, make me to know)
Wie lieblich sind deine Wohnungen
(How amiable are thy tabernacles)
Ihr habt nun Traurigkeit
(Ye now have sorrow)
Denn wir haben hie keine bleibende Statt
(For here we have no continuing city)
Selig sind die Toten
(Blessed are the dead)

MORMON TABERNACLE CHOIR,
CRAIG JESSOP, music director
ELIZABETH NORBERG-SCHULZ, soprano
RUSSELL BRAUN, baritone

Text and translation begin on page 23.

NOTES ON THE PROGRAM

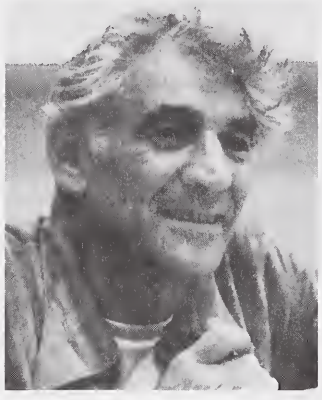
Leonard Bernstein (1918-1990)
Chichester Psalms

First performance: July 15, 1965, New York Philharmonic, Bernstein cond.; John Bogart, boy alto; Camerata Singers, Abraham Kaplan, dir. *First BSO (and first Tanglewood) performance*: BSO, July 3, 1970, Seiji Ozawa cond.; Robert Puleo, boy alto; Tanglewood Festival Chorus, John Oliver, cond.; Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, cond. *Most recent Tanglewood performance*: July 5, 1998, Ozawa cond.; Derek Lee Ragin, countertenor; Tanglewood Festival Chorus.

The *Chichester Psalms* was Leonard Bernstein's first composition after the Third Symphony, *Kaddish* (composed for the Boston Symphony Orchestra's seventy-fifth anniversary, though not completed until 1963, eight years after that event). Both works add to the orchestra a chorus singing texts in Hebrew. But where the *Kaddish* Symphony is a work often at the edge of despair, the *Chichester Psalms* is serene and affirmative. It is also for the most part strongly tonal, the result of months of work during a sabbatical leave from Bernstein's post as music director of the New York Philharmonic, during which time he wrote a great deal of twelve-tone music, but finally discarded it. "It just wasn't *my* music; it wasn't honest."

Following an introductory phrase that dramatically outlines the interval of the seventh (in a figure that will frame both the first and last movements of the work), the

orchestra begins a vigorous 7/4 dance, prompting the chorus' joyous outburst of praise to Psalm 100. The second movement is, for the most part, a serene, lyrical setting of Psalm 23, featuring a boy soloist (or countertenor) accompanied by the harp to represent David, the shepherd-psalmist. The sopranos of the chorus repeat the song. But the men's voices violently interrupt it with verses from Psalm 2 recalling the warfare of nation against nation. The upper voices return with the song of tranquil faith, but the tension of suppressed violence is never far away. The orchestra introduces the last movement with an extended prelude built on the opening figure of the first movement. Suddenly the orchestra becomes hushed and the chorus enters with a song of comfort (the 10/4 meter, divided into 2+3+2+3, produces a wonderful rocking effect of utter tranquility). Unaccompanied, the chorus sings a chorale-like version of the opening figure to the psalmist's plea for peace, and the orchestra quietly adds its "Amen."



—Steven Ledbetter

BERNSTEIN "Chichester Psalms"

I

Psalm 108, vs. 2:

Urah, hanevel, v'chinor!	Awake, psaltery and harp!
A-irah shahar!	I will rouse the dawn!

Psalm 100, entire:

Hariu l'Adonai kol haarets.	Make a joyful noise unto the Lord all ye lands.
Iv'du et Adonai b'simha.	Serve the Lord with gladness.
Bo-u l'fanav bir'nanah.	Come before his presence with singing.
D'u ki Adonai Hu Elohim.	Know ye that the Lord, He is God.
Hu asanu, v'lo anahnu.	It is He that hath made us, and not we ourselves.
Amo v'tson mar'ito.	We are His people and the sheep of His pasture.
Bo-u sh'arav b'todah,	Enter into His gates with thanksgiving,
Hatseirotav bit'hilah,	And into His courts with praise.
Hodu lo, bar'chu sh'mo.	Be thankful unto Him, and bless His name.
Ki tov Adonai, l'olam has'do,	For the Lord is good, His mercy is everlasting.
V'ad dor vador emunato.	And His truth endureth to all generations.

II

Psalm 23, entire:

Adonai ro-i, lo ehsar.	The Lord is my shepherd, I shall not want.
Bin'ot deshe yarbitseini,	He maketh me to lie down in green pastures,
Al mei m'nuhot y'nahaleini,	He leadeth me beside the still waters,
Naf'shi y'shovev,	He restoreth my soul,

Yan'heini b'ma'aglei tsedek,	He leadeth me in the paths of righteousness,
L'ma'an sh'mo.	For His name's sake.
Gam ki eilech	Yea, though I walk
B'gei tsalmavet,	Through the valley of the shadow of death,
Lo ira ra,	I will fear no evil,
Ki Atah imadi.	For Thou art with me.
Shiv't'cha umishan'techa	Thy rod and Thy staff
Hemah y'nahamuni.	They comfort me.
Ta'aroch l'fanai shulchan	Thou preparest a table before me
Neged tsor'rai	In the presence of mine enemies,
Dishanta vashemen roshi	Thou annointest my head with oil,
Cosi r'vayah.	My cup runneth over.
Ach tov vahesed	Surely goodness and mercy
Yird'funi kol y'mei hayai	Shall follow me all the days of my life,
V'shav'ti b'veit Adonai	And I will dwell in the house of the Lord
L'orech yamim.	Forever.

Psalm 2, vs. 1-4:

Lamah rag'shu goyim	Why do the nations rage,
Ul'umim yeh'gu rik?	And the people imagine a vain thing?
Yit'yats'vu malchei erets,	The kings of the earth set themselves,
V'roznim nos'du yahad	And the rulers take counsel together
Al Adonai v'al m'shiho.	Against the Lord and against His annointed.
N'natkah et mos'roteimo,	Saying, let us break their bonds asunder,
Yoshev bashamayim	He that sitteth in the heavens
Yis'hak, Adonai	Shall laugh, and the Lord
Yil'ag lamo!	Shall have them in derision!

III

Psalm 131, entire:

Adonai, Adonai,	Lord, Lord,
Lo gavah libi,	My heart is not haughty,
V'lo ramu einai,	Nor mine eyes lofty,
V'lo hilachti	Neither do I exercise myself
Big'dolot uv'niflaot	In great matters or in things
Mimeni.	Too wonderful for me to understand.
Im lo shiviti	Surely I have calmed
V'domam'ti,	And quieted myself,
Naf'shi k'gamul alei imo,	As a child that is weaned of his mother,
Kagamul alai naf'shi.	My soul is even as a weaned child.
Yahel Yis'rael el Adonai	Let Israel hope in the Lord
Me'atah v'ad olam.	From henceforth and forever.

Psalm 133, vs. 1:

Hineh mah tov,	Behold how good,
Umah nayim,	And how pleasant it is,
Shevet ahim	For brethren to dwell
Gam yahad.	Together in unity.



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Johannes Brahms (1833-1897)
Ein deutsches Requiem (*A German Requiem*), Opus 45

First performance in final form (see below): February 18, 1869, Leipzig, Carl Reinecke cond. *First BSO performances*: March 1926, Serge Koussevitzky cond.; Harvard Glee Club, Radcliffe Choral Society; Ethyl Hayden and Boris Saslawsky, vocal soloists. *First Tanglewood performance*: August 14, 1948, Robert Shaw cond.; Festival Chorus; Frances Yeend and James Pease, vocal soloists. *Most recent Tanglewood performance (in memory of Robert Shaw)*: July 31, 1999, Edo de Waart cond.; Tanglewood Festival Chorus, John Oliver, cond.; Janice Chandler and Nathan Gunn, vocal soloists.

When Johannes Brahms (1833-1897) produced his most serious and ambitious new works, he was apt to be the most flippant and dismissive in talking about them. When in April 1865 he sent Clara Schumann a draft toward a piece, he observed, "It's probably the least offensive part of some kind of a German Requiem. But since it may have vanished into thin air before you come to Baden, at least have a look at the beautiful words it begins with." The chorus he is impugning, "How lovely is thy dwelling place, O Lord of Hosts," of course did not vanish from *Ein deutsches Requiem*. And it is, of course, one of the most limpidly beautiful and beloved works in the choral repertoire.



In later years Brahms said, "I don't like to hear that I wrote the *Requiem* for my mother." By the law of Brahmsian obliqueness, that is a tacit admission that the death of his beloved mother in 1865 was part of the inspiration. He just didn't like people talking about it. In a letter of 1873 he is forthright about the other, masculine half of its inspiration: after the collapse of a performance proposed for a Robert Schumann memorial, he insists "how completely and inevitably such a work as the *Requiem* belonged to Schumann."

So *Ein deutsches Requiem* had piercing personal associations for Brahms: the loss of his mother Christiane, and of Robert Schumann his mentor and spiritual father. The inception of the work dates from the brutally traumatic episode of May 1854—Schumann's plunge into the Rhine in a maddened attempt at suicide. Within days of the event Brahms had sketched three movements of a two-piano sonata, which he later tried to turn into a symphony. The first movement of those two abortive works became the tumultuous first movement of the D minor piano concerto. The original second movement, a slow death march in triple time, Brahms eventually turned into the second movement of the *Requiem*: "For all flesh it is as grass." The premiere of what was intended as the complete work took place in Bremen Cathedral on Good Friday, 1868; afterward, on the advice of his old Hamburg teacher Eduard Marxsen, Brahms added the soprano solo as fifth movement.

It is characteristic of Brahms to have created his memorial for two revered people as a sacred work (a conventional thing to do), to base the work on precedents in religious music (likewise conventional, and Brahmsian), and yet to write a piece remarkably unlike any other. *Ein deutsches Requiem* is not a Mass nor quite an oratorio. It is not based on a traditional liturgical text but rather compiled from the Bible and the Apocrypha, by a composer who knew scripture intimately.

The title "*Ein deutsches Requiem*" gives us the first clue to the work's singularity: this is "a" requiem, a personal memorial for the dead rather than "the" familiar Catholic one. Beyond that, the work is so spiritual in tone, so Protestant, so close to scripture, that few listeners notice the strange exclusion in the text: it never once mentions the eponymous founder of the Christian religion. This little oversight was dutifully pointed out to

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Brahms by musician/theologian Karl Reinthaler, who prepared the chorus for the first performance: "In this composition you stand...certainly on Christian ground...But what is lacking...is the pivotal point: the salvation in the death of our Lord."

Brahms responded politely but unequivocally: "I confess that I would gladly omit even the word 'German' and instead use 'Human.' Also...I would dispense with places like *John* 3:16. On the other hand, I've chosen one thing or another because...I needed it, and because with my venerable authors I can't delete or dispute anything."

The biblical verse he would dispense with is perhaps the central one in the Christian faith: "For God so loved the world, that He gave His only begotten Son, that whoever believes in him should not perish, but have everlasting life." If Brahms was a confirmed North German Protestant by upbringing and temperament, he was also a confirmed skeptic and agnostic—in the terms of our day, a "secular humanist." For himself, Brahms would not call Christ a particular son of God. With his usual implacable honesty, he made sure his work embodied that conviction. In saying "I can't delete or dispute" familiar sacred words, he obliquely confesses that even the lingering hints of resurrection are not his own sentiments. In his "Requiem" the dead are not reborn but released: "They rest from their labors."

So Brahms wrote his *Requiem* not to succor the dead but to comfort those who mourn. And it has comforted them through the generations since that first Good Friday in Bremen, when it was received as a work of overwhelming impact and historic importance. In his mid-thirties Brahms had become the towering creator that Robert Schumann had once prophesied.

The *Requiem* begins with pulsing basses and the gentle rise and fall of violas and cellos (Brahms kept the brightness of violins out of this somber movement). The first words foreshadow the purpose of the *Requiem*, and its progression from darkness to

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light: "Blessed are they that mourn, for they shall be comforted." The style is at once completely Brahmsian and in its tenderness unlike anything he wrote before or after. At the same time it is suffused with echoes of religious music back through Beethoven's *Missa Solemnis*, through Mozart and Haydn to Bach and Handel, beyond that a century earlier to the austere gravity of Heinrich Schütz and further back to the Renaissance polyphonists. As in Schütz, the music of the *Requiem* seems to rise directly from the German of Luther's Bible: "*Selig sind, die da Leid tragen, denn sie sollen getröstet werden.*" The music gives voice to the spirit of those words, which return at the end of the first movement distilled to their essence: "*getröstet werden*," "be comforted."

The second movement begins as a funeral march, as it had been when Brahms first sketched it in the days after Robert Schumann's plunge into the Rhine. The dark minor of the themes is counterpoised by pealing, Bach-like high chords in strings and winds; beneath is the fateful and relentless pounding of drums. In stark octaves the voices declaim "*Denn alles Fleisch es ist wie Gras...*" ("For all flesh it is as grass, and every splendor of men like the grasses' bloom.") Then the gentle answering phrase, "the grass has withered, and the flowers fallen." A contrasting moment evokes patience, then the funeral march returns, building to something near despair before the radiant answer in music recalling Beethoven's *Ode to Joy*: "But the Lord's word endures forever...and sorrow and sighing shall flee away."

In the third movement the solo baritone and choir exchange chastening words from scripture: "Surely every man walks in a vain show...he heaps up riches, and knows not who shall gather them." Yet this movement like the whole work ends in joy and consolation—here the pealing fugue over the fixed pedal point of certainty in the bass: "But the souls of the righteous are in the hand of God."

Then comes "How lovely is thy dwelling place, O Lord of Hosts," sublimely beauti-



ful and as apparently artless as a folk song. In the next movement the solo soprano's central words evoke the memory of Christiane Brahms: "I will comfort you as one whom his mother comforts." The sixth movement brings dark colors and old/new harmonies to the text: "Now we have here no dwelling place but seek the one to come." This simple and plainspoken movement displays one of the main driving forces of the *Requiem*: harmonies at once archaic and fresh, piercingly expressive with every turn. The movement ends with a grand fugue on Handelian verses and, for the first time, with Handel as its manifest inspiration: "Lord, thou art worthy to receive glory and honor and power." The fugue shows off Brahms's gift for making a traditional genre his own without negating anything of the tradition. Yet the *Requiem* is one of the few large choral works of the nineteenth century not dominated by echoes of Handel.

The music of the finale is full and rich but not showy, with the same lyrical sweetness, the same limpid austerity and humility that the *Requiem* possesses from its beginning. It comes to rest without Beethovenian perorations or Handelian kettledrums, but with submission to the inevitable, a peace of resignation and meditation. "Blessed are they that mourn," Brahms's *Requiem* begins. It ends, "Blessed are the dead which die in the Lord from henceforth: Yea, said the Spirit, they rest from their labors." With a radiant gentleness the music dies away on its opening word, "*selig*," "blessed"—the dead blessed not in Paradise but in the hearts of the living.

—Jan Swafford

BRAHMS "Ein deutsches Requiem"

(A note on the text and translation: Brahms, perhaps working from memory, sometimes departed in certain details from Martin Luther's words, and we give the text as he set it. Occasionally the German and English translations of the Bible diverge, and in a few places where it is useful for the understanding of Brahms's music, we depart from the Authorized Version in order to give a closer rendering of the text Brahms had before him.)

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Blessed are they that mourn:
for they shall be comforted.

Matt. 5:4

Die mit Tränen säen, werden mit
Freuden ernten. Sie gehen hin und
weinen und tragen edlen Samen und
kommen mit Freuden und bringen
ihre Garben.

They that sow in tears shall reap in joy.
They go forth and weep, bearing
precious seed, and shall doubtless come
again with rejoicing, bringing their
sheaves with them.

Ps. 126:5-6

Denn alles Fleisch es ist wie Gras und
alle Herrlichkeit des Menschen wie des
Grases Blumen. Das Gras ist verdorret
und die Blume abgefallen.

For all flesh is as grass, and all
the glory of man as the flowers of
grass. The grass withereth, and the
flower thereof falleth away.

I Pet. 1:24

So seid nun geduldig, liebe Brüder, bis
auf die Zukunft des Herrn. Siehe, ein
Ackermann wartet auf die köstliche
Frucht der Erde und ist geduldig darüber,
bis er empfahe den Morgenregen und
Abendregen.

Be patient, therefore, brethren, unto
the coming of the Lord. Behold, the
husbandman waiteth for the precious
fruit of the earth, and hath long
patience for it, until he receive the
early and latter rain.

Jas. 5:7

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.
Aber des Herrn Wort bleibet in Ewigkeit.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.
But the word of the Lord endureth for ever.

I Pet. 1:24-25

Die Erlöseten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall be made to flee.

Isa. 35:10

Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat und ich davon muss.
Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben!
Sie gehen daher wie ein Schemen und machen ihnen viel vergebliche Unruhe; sie sammeln, und wissen nicht, wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Lord, make me to know that there must be an end of me, that my life has a term, and that I must hence.
Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee: verily, every man at his best state is altogether vanity.
Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches and knoweth not who shall gather them.
And now, Lord, what is my hope? My hope is in thee.

Ps. 39:4-7

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an.

The souls of the righteous are in the hands of God, and there shall no torment touch them.

Wisd. of Sol. 3:1

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen; die loben dich immerdar.

How amiable are they tabernacles, O Lord of hosts!
My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh rejoice in the living God.

Blessed are they that dwell in thy house: they will still be praising thee.

Ps. 84:1-2,4

Ihr habt nun traurigkeit; aber ich will euch wieder sehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ye now have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

John 16:22

Ich will euch trösten, wie einen seine Mutter tröstet.

I will comfort you as one whom his mother comforteth.

Isa. 66:13

Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost funden.

Behold with your eyes: a little while I have had tribulation and labour, and have found great comfort.

Eccles. 51:35

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

For here we have no continuing city, but we seek one to come.

Heb. 13:14

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick, zur Zeit der letzten Posaune.
Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweislich, und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort, dass geschrieben steht:
"Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?"

Behold I shew you a mystery:
We shall not all sleep, but we shall all be changed,
in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass, the saying that is written:
Death is swallowed up in victory.
O death, where is they sting?
O grave, where is thy victory?

I Cor. 15:51-52, 54-55

Herr, du bist würdig, zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

Rev. 4:11

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.

Rev. 14:13

GUEST ARTISTS

Craig Jessop



Craig Jessop took the helm of the Mormon Tabernacle Choir in December 1999, having already served as the Choir's associate director from 1995 to 1999, and having been a member of the Choir for four years during college. Already, while he was growing up, the Mormon Tabernacle Choir was his musical inspiration. Under his leadership, the Choir has continued to live up to its tradition of excellence and has explored new territory in the musical and performance realms. As overseer of the Choir, the Orchestra at Temple Square, and the Temple Square Chorale, Mr. Jessop draws on the strengths of these three entities, combining them as appropriate to enhance the level of musical excellence in performance. Mr. Jessop's love of music has been with him his entire life. From the time of his youth, when he sang in church and in school, to his university studies at Utah State and BYU and his doctorate in musical arts at Stanford,

singing and music were everything to him. Having completed his doctoral studies in conducting, he was recruited by the United States Air Force music programs to conduct their highly acclaimed professional vocal ensemble, the U.S. Singing Sergeants. He was commander and conductor of the Band of the United States Air Forces in Europe and the Air Combat Heartland of America Band. Touring, recording, and performing throughout the world for presidents, kings, and heads of state prepared him well for his present job. Singing with the Robert Shaw Festival Singers, which included performing with its composer-conductor in concerts throughout Europe and at Carnegie Hall, was an extraordinary experience and a tremendous honor for him. In 1999, when Shaw died unexpectedly weeks before a scheduled performance and recording with the Choir, Mr. Jessop completed the recording of Shaw's English adaptation of Johannes Brahms's *A German Requiem* with the Mormon Tabernacle Choir and the Utah Symphony. For Mr. Jessop, leading the Mormon Tabernacle Choir is also a great honor. He feels that the Choir has an incredible history and that every era has made its own contribution, constantly improving and polishing the Choir's reputation. The Choir has performed in a broad range of venues, from the Royal Albert Hall in London to a Utah Jazz basketball game in Salt Lake City's Delta Center to a memorial service for the victims of the tragic attacks on September 11, 2001—all while preserving the classic elegance that has made the Choir famous.

The Mormon Tabernacle Choir

It was more than 150 years ago that predecessors of the first Mormon Tabernacle Choir first sang in Utah's Great Salt Lake Valley, lifting the hearts of Brigham Young's hardy pioneers, who had crossed nearly 1,500 miles of wilderness to settle in the Rocky Mountains. Their "tabernacle" was an improvised bowery on what is now Temple Square, with adobe blocks and poles supporting a roof of leaves and branches to hold back the August sun. Less than a month had passed since the arrival of the first wagon train in July 1847. Today they continue to sing, 360 voices strong, supported by one of the world's great pipe organs. And if their



numbers have grown, so, too has their audience. Through radio, television, recordings, motion pictures, and concert tours, uncounted billions around the globe are familiar with the fervor and devotion of their singing.

The Mormons were always a singing people. From the first meeting of The Church of Jesus Christ of Latter-day Saints in 1830, music—particularly choir music—has had a central role in worship services. When the first settlement at what became Salt Lake City was established, music occupied a prominent place. Space in the bowery—a temporary meetinghouse built less than two weeks after the first emigrants reached the Salt Lake Valley—had been set aside for a choir, and the first program by what was later to become the Mormon Tabernacle Choir was sung there in August 1847. The Choir has since grown to be one of the world's most respected musical organizations, garnering numerous awards including a Grammy for its rendition of "The Battle Hymn of the Republic," five gold and two platinum records, an Emmy Award, and two Freedom Foundation Awards. The Mormon Tabernacle Choir has appeared at five presidential inaugurations and in several films, and has performed with the Columbia Symphony Orchestra, the New York Philharmonic, the Boston Symphony and Boston Pops orchestras, the Philadelphia Orchestra, the Royal Philharmonic Orchestra, the Jerusalem Symphony Orchestra, and the Utah Symphony.

In 1999, the Orchestra at Temple Square was formed as a companion organization to accompany the Choir and perform in its own right. The Choir made its first phonograph record in 1910, and has since produced more than 150 recordings. In 2003, the Choir established its own recording label, Mormon Tabernacle Choir™, and has produced two CDs on that label: "Consider the Lilies" and "Spirit of America." The Choir's first network radio program (with organ, choir, and announcer sharing a single microphone) was transmitted on July 15, 1929. Today, after nearly 75 years and over 3,850 broadcasts later, "Music and the Spoken Word" is the longest continuous-running network broadcast in the world. The "Spoken Word," televised since the early 1960s, is now released worldwide every week through some 2,000 radio, television, and cable stations. Information on the stations carrying the broadcast is available at musicandthespokeword.com. The Choir and Orchestra are directed by Dr. Craig Jessop. He is joined by Dr. Mack Wilberg, Associate Music Director, former director of the choral music organizations at Brigham Young University, and one of the country's preeminent choral music composers and arrangers. They are supported by three full-time organists, John Longhurst, Clay Christiansen, and Richard Elliott, who accompany the Choir and perform daily organ recitals at the Tabernacle in Salt Lake City. Choir members sing because they love to share truth and the beauty of music with people everywhere. Some of them commute as far as 100 miles each way two or more times weekly, not only for the regular network broadcasts, but also for rehearsals, conferences, and other events. All contribute their talents and time without compensation, except for the joy they receive in service. Visitors can hear the Mormon Tabernacle Choir at free performances inside the Tabernacle on Historic Temple Square two times a week. Information about Choir and Orchestra performances, rehearsals, tours, recordings, and history can be obtained at mormontabernaclechoir.org.

The Orchestra at Temple Square

The Orchestra at Temple Square was created in 1999 under the direction of Church President Gordon B. Hinckley as part of the creative initiative to strengthen and expand the capabilities of the Church music organizations. For years, the Choir was accompanied by such acclaimed instrumental groups as the Philadelphia Orchestra and the Utah Symphony. Then, in 1999, the time was right for the creation of a standing volunteer orchestra that would enhance the quality of Mormon Tabernacle Choir performances in addition to providing instrumental musicians the opportunity to serve as musical missionaries. The Orchestra at Temple Square has developed into a nationally recognized symphony orchestra. Under the direction of its music director Craig Jessop, the orchestra functions concurrently as a concert orchestra and as a companion volunteer organization to the Mormon Tabernacle Choir and Temple Square Chorale. The orchestra undertakes its own concert season performing stan-

dard orchestral literature. In highly successful past seasons, the it has given critically acclaimed performances of such masterworks as Mahler's Symphony No. 4, Stravinsky's *Firebird*, and Dvořák's Symphony No. 9. Accompanying the Mormon Tabernacle Choir is a key responsibility for the Orchestra at Temple Square, which provides accompaniment for the weekly radio and TV broadcasts of "Music and the Spoken Word" and plays a major role in recording projects. The orchestra has played on several major recording projects with the Mormon Tabernacle Choir for Telarc. Additionally, the orchestra accompanies the Temple Square Chorale in its semiannual concerts and has provided the music for various Church productions. Like the Mormon Tabernacle Choir, the 110-member Orchestra at Temple Square is purely a volunteer organization. Many of the its members are professional musicians who give their time and talents in support of the Church without any financial compensation.

Benjamin Goldsmith



Benjamin Bond Goldsmith, boy soprano, known as Benji, is eleven years old and entering sixth grade at Hunter College Elementary School in New York City. He recently completed his third season as a member of the Metropolitan Opera Children's Chorus under the direction of Elena Doria. He has appeared in *Un ballo in maschera*, *Hänsel und Gretel*, *A Midsummer's Night Dream*, *Die Frau ohne Schatten*, *Tosca*, *Parade*, *Die Meistersinger von Nürnberg*, *Carmen*, *La bohème* (as a soloist), *Otello*, *Turandot*, and *Parsifal*. In June, Benji performed the role of L'Amour in Rameau's opera *Les Boréades* with the Paris National Opera and Les Arts Florissants at the Brooklyn Academy of Music. He performed Bernstein's *Chichester Psalms* earlier this year at the Central Synagogue in New York with the CBST Chorus and in East Hampton, New York, with the Choral Society of the Hamptons. Benji also studies piano and violin and enjoys composing and arranging. In addition to his musical activities, he is vice-president of his school's student council. Benji was a member of the Celebration Team of the National Dance Insti-

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tute and was invited to participate in the NDI Irene Diamond Summer Institute. He enjoys tennis, swimming, and playing as well as singing with his younger brother Peter, who also performs with the Metropolitan Opera Children's Chorus.

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain (for sixteen years), the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he also was principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan, and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, Switzerland, and East Germany). He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, and the Pittsburgh, National, Cincinnati, and Montreal symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for Tanglewood appearances in the past three seasons, and to

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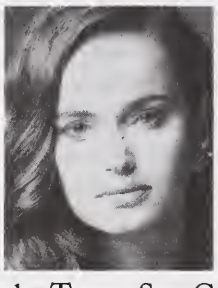
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Symphony Hall in March 2002 and then to open the 2002-03 subscription season. He returns to the BSO podium here at Tanglewood on July 25, and leads the Tanglewood Music Center Orchestra in Stravinsky's *Rite of Spring* on July 29.

Elizabeth Norberg-Schulz



Making her Boston Symphony debut with this concert, soprano Elizabeth Norberg-Schulz has established herself as a leading artist in the lyric-leggero repertoire with engagements at the world's most important opera houses and orchestras. She began the 2002-03 season singing her first performances of Mimì in *La bohème* with Norwegian National Opera in her native Olso. Other engagements included Mahler's Eighth Symphony with the orchestra of the Accademia di Santa Cecilia, Adina in *L'elisir d'amore* with the Teatro dell'Opera in Rome, Zerlina in *Don Giovanni* at the Teatro San Carlo in Naples, Mahler's Fourth Symphony with the RAI Orchestra, and Brahms's *A German Requiem* in Bologna under Daniele Gatti. Earlier this summer she sang Mimì at the Glyndebourne Festival, and she concludes her season as Micaela in *Carmen* at the Baths of Caracalla. Engagements in the United States have included Sophie in *Der Rosenkavalier*, Oscar in *Un ballo in maschera* and Adele in *Die Fledermaus* at the Metropolitan Opera; both Oscar and Pamina in *The Magic Flute* with Lyric Opera of Chicago, and Debussy's *Le Martyre de Saint Sebastien* with the New York Philharmonic and Kurt Masur. She appears frequently in Europe, in roles including Pamina, Susanna in *Le nozze di Figaro*, Nannetta, Adina, and Constance in *Les Dialogues des Carmélites*; Nannetta, Adina, Susanna, Pamina, and Ilia in *Idomeneo* with the Vienna Staatsoper; Liù in *Turandot* at Covent Garden and the Teatro Comunale di Bologna; Norina in *Don Pasquale* at the Bavarian State Opera in Munich; and Micaela in *Carmen* at the Opéra de Paris. Concert performances include Brahms's *A German Requiem* at the Salzburg Festival with Claudio Abbado, Mozart's Requiem at La Scala with Riccardo Muti, Mahler's Second Symphony with the Orchestre de Paris and Semyon Bychkov on tour in Paris, Japan, and London, Mahler's Eighth Symphony in Munich with Sir Colin Davis, Beethoven's *Egmont* in Florence with Myung-Whun Chung and his Ninth Symphony with the Dresden Staatskapelle and Giuseppe Sinopoli in Dresden and Bonn, *Guillaume Tell* with the Concertgebouw and Riccardo Chailly, Strauss Lieder with the Dresden Staatskapelle and Giuseppe Sinopoli, Grieg Lieder in Florence with Pinchas Steinberg, and the Bach *Magnificat* at Santa Cecilia in Rome with Daniele Gatti. She is also an accomplished recitalist who has given recitals across Europe. Ms. Norberg-Schulz's complete opera recordings include *Falstaff* with Sir Georg Solti, *Lo frate 'nnamorato* with Riccardo Muti, *Fidelio* with Sir Colin Davis, and *Don Carlo* with Bernard Haitink. Orchestral record-

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ings include Mozart's Mass in C minor with Solti, Pergolesi's *Stabat Mater*, *A German Requiem*, and Mahler's Eighth Symphony with Sir Colin Davis. She can also be heard on a recording of Grieg songs on the Norks Platenprod label.

Russell Braun



Making his BSO debut with this concert, lyric baritone Russell Braun performs regularly at the Metropolitan Opera, Salzburg Festival, Lyric Opera of Chicago, the Opéra de Paris, and the Canadian Opera Company in Toronto. During 2002-03 he appeared with the Vienna Staatsoper as Papageno in *The Magic Flute*, Harlequin in *Ariadne auf Naxos*, and Mercutio in *Roméo et Juliette*; with the Opéra de Paris as Guglielmo in *Così fan tutte*, and as Papageno with Montreal Opera. In concert he sang Apollo in *Apollo e Dafne* with the Ensemble Arion in Montreal and with the City of Birmingham Symphony Orchestra; in an all-Mozart program with the Toronto Symphony led by Bernard Labadie; in *L'Enfance du Christ* with the Rotterdam Philharmonic; *Elijah* with the Minnesota Orchestra, and in the Duruflé *Requiem* with Les Violons du Roy in Quebec City. He gave a recital of Wolf Lieder for the Aldeburgh Connection in Toronto and duo recitals with tenor Michael Schade at the Liceo in Barcelona and in Strasbourg. His 2003-04 season will feature appearances with Montreal Opera and the Metropolitan Opera, and debuts at the Glyndebourne Festival and San Diego Opera. Recitals and concerts will take him to San Diego, Montreal, and New York. Highlights of past seasons include his critically acclaimed debut in the title role of *Billy Budd* with the Canadian Opera Company, his role debut as Pelléas in the Robert Wilson production for the Opéra de Paris opposite Susanne Mentzer, his debut as Nick Carraway in Chicago Lyric Opera's production of Harbison's *The Great Gatsby*, Valentin in Gounod's *Faust* at the Opéra de Paris, *Ariadne auf Naxos* at the Salzburg Festival, his Metropolitan Opera debut in 1995-96 in *Die Fledermaus*, and his European debut the same season as the Count in *Le nozze di Figaro* with Opéra de Monte Carlo. Mr. Braun has performed with such leading conductors as Sir Simon Rattle, Michael Tilson-Thomas, Claudio Abbado, Sylvain Cambreling, James Conlon, Bruno Campanella, Jukka-Pekka Saraste, Richard Bradshaw, and Bernard Labadie, and with orchestras including the San Francisco Orchestra, Chamber Orchestra of Europe, Dallas Symphony, Toronto Symphony, Montreal Symphony, Edmonton Symphony, and Calgary Philharmonic. Recent concert appearances include the Schubertiade in New York, the *St. Matthew* Passion with the Kitchener-Waterloo Symphony and at the University of Michigan, and Fauré's *Requiem* with the National Arts Centre Orchestra in Ottawa. Mr. Braun's discography includes a JUNO-winning recording of *Apollo e Dafne* with Les Violons du Roy for Dorian; two recordings of *Dido and Aeneas* for Telarc with Boston Baroque and another for CBC Records with Tafelmusik; two discs ("Soirée Française" and "Serenata Italiana") for CBC with Michael Schade; "Le Souvenir," a collection of Canadian songs; discs of music by Canadian composer Alexina Louie and by Gerald Finzi; and several recordings for children. Born in Germany and now living near Toronto, Russell Braun often performs with his wife, pianist Carolyn Maule.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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Piano Concerto No. 5 in E-flat, Opus 73,
Emperor

Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

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Symphony No. 7 in A, Opus 92

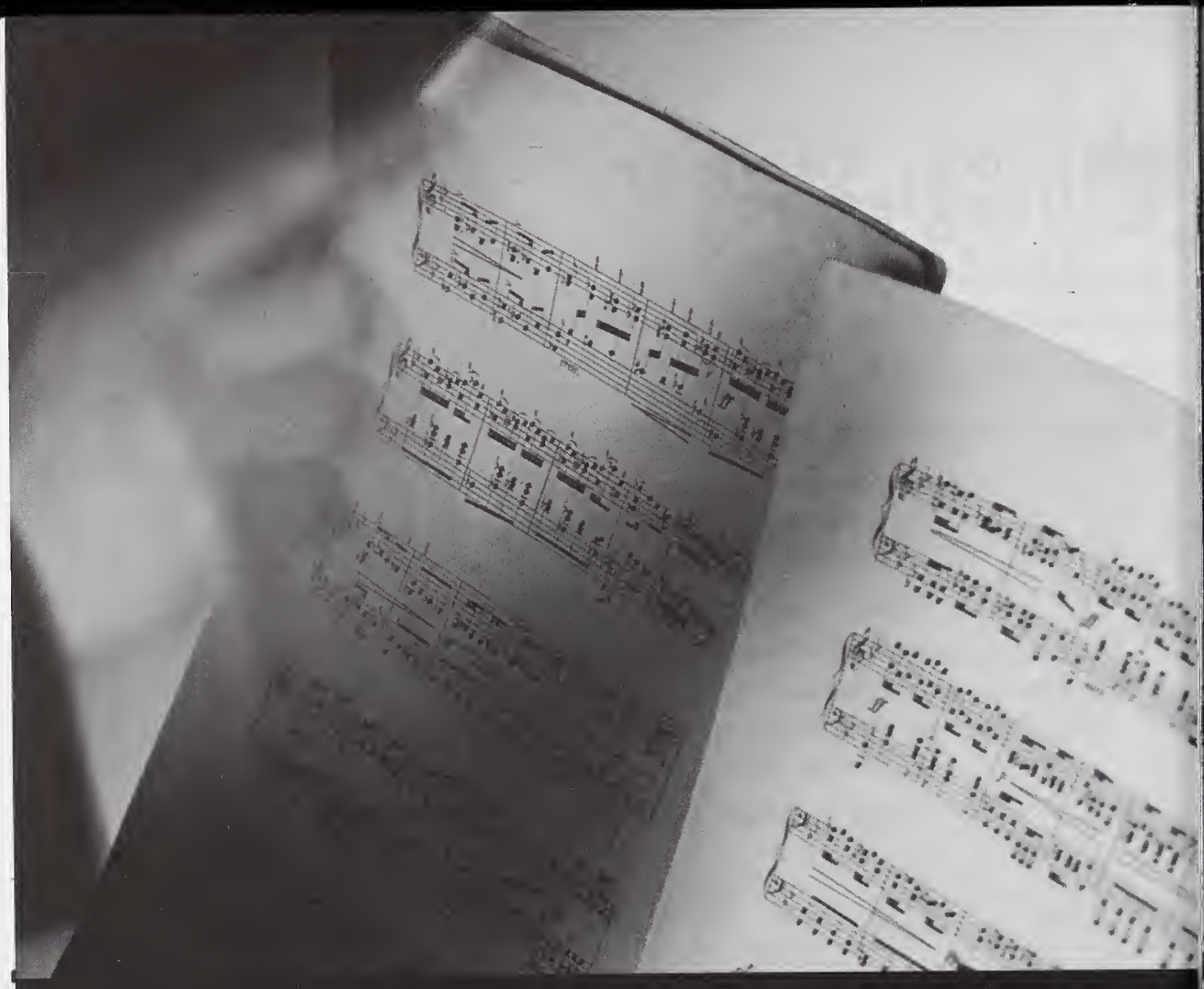
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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

First performance: November 28, 1911, Leipzig Gewandhaus Orchestra, Johann Philipp Christian Schulz cond., Friedrich Schneider, soloist. *First BSO performances*: January 1882, Georg Henschel cond., Carl Baermann, soloist. *First Tanglewood performance*: August 2, 1947, Serge Koussevitzky cond., Jacob Lateiner, soloist. *Most recent Tanglewood performance*: July 21, 2002, New York Philharmonic, Kurt Masur cond., Yefim Bronfman, soloist. *Most recent BSO performance at Tanglewood*: July 9, 2000, Roberto Abbado cond., Garrick Ohlsson, soloist.

"Nothing but drums, cannons, human misery of every sort!": thus Beethoven wrote his publisher on July 26, 1809. The Fifth Piano Concerto is a magnificent affirmation asserted in terrible times. In 1809 Austria was at war with France for the fourth time in eighteen years. Throughout this crescendo of public wretchedness, Beethoven had been working with phenomenal intensity. Even so, one can understand that he was seriously tempted late in 1808 to accept the offer of a post as court composer to Jerome Bonaparte, puppet King of Westphalia. That gave the Viennese another cause for alarm, and three wealthy patrons banded together to guarantee him an income for life provided that he stay in Vienna or some other city within the Austrian Empire.



Beethoven entered into this unprecedented agreement on March 1, 1809, and must have regretted it often during the subsequent months. On April 9 Austria once again declared war on France, this time with Britain and Spain as allies. One month later Napoleon's army was in the suburbs of Vienna. The Empress left the capital with most of her family and household, and the French artillery began its terrifying assault. On the worst night of all, that of May 11, Beethoven made his way through the broken glass, collapsed masonry, fires, and din to find refuge in the cellar of the house of his brother Caspar. There he covered his head with pillows, hoping thus to protect the remaining shreds of his hearing. Toward the end of the summer Beethoven regained his power to concentrate, and by year's end he had completed several remarkable works, including the E-flat piano concerto. But Beethoven never again composed as prolifically as he had between 1802 and 1808. His biographer Maynard Solomon calls this period the composer's "heroic decade." The *Sinfonia eroica* in E-flat (1803-04) most forcefully defined the new manner. The Fifth Piano Concerto marks both its summit and its termination.

In English-speaking countries, this concerto is called the "*Emperor*"—to Beethoven's "profound if posthumous disgust," as Donald Francis Tovey put it. The origins of the name are obscure, although there is a story, unauthenticated and unlikely, that at the first Vienna performance a French officer exclaimed at some point, "*C'est l'Empereur!*"

Starting to sketch the Fifth Concerto, Beethoven turned his mind to the question of how one might begin in an original and striking manner. He introduces the piano sooner than an audience 193 years ago expected to hear it—not, however, with a lyric (or, indeed, any sort of) thematic statement, but in a series of cadenza-like flourishes. The opening E-flat chord, besides being magnificently imposing, is also instantly recognizable; it consists only of E-flats and G's, and not until the piano comes in do we hear the B-flats that complete the triad. The piano responds to each of the three chords with fountains and cascades of arpeggios, trills, and scales. Each of the three "fountains" brings

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in new pianistic possibilities, and the entire first movement—the longest Beethoven ever wrote—is continually and prodigiously inventive in this department.

Beethoven makes clear that the slow moment should not drag, qualifying *Adagio* with *un poco mosso* ("moving a bit") and giving ¢ as the time signature (meaning that there should be two principal pulses in each measure). The chief music here is a chorale introduced by muted strings, to which the piano's first response is an aria, *pianissimo*, *espressivo*, and mostly in triplets. Beethoven gives us two variations on the chorale, the first given to the piano, the second to the orchestra with the piano accompanying (but the accompaniment contains the melody, rhythmically "off" by a fraction and thus an instance of rhythmic dissonance).

The music subsides into stillness. Then Beethoven makes one of his characteristically drastic shifts, simply dropping the pitch by a semitone from B-natural to B-flat (bassoons, horns, pizzicato strings, all *pianissimo*). This puts us right on the doorstep of E-flat major, the concerto's home key. Remaining in the tempo of the slow movement and still *pianissimo*, Beethoven projects the outlines of a new theme, made, like all the others in this concerto, of the simplest imaginable stuff.

Suddenly this new idea bursts forth in its proper tempo, that of a robust German dance, and *fortissimo*: the finale has begun. The dance theme is elaborated by exciting syncopation. Just before the end, the timpani attain unexpected prominence in a passage of equally unexpected quiet. But this descent into *adagio* and *pianissimo* is undone in a coda as lively as it is brief.

—Michael Steinberg

Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

First performance: December 8, 1813, Vienna, Beethoven cond. *First BSO performances*: February 1882, Georg Henschel cond. *First Berkshire Festival* performance: August 13, 1936, at Holmwood, Serge Koussevitzky cond. (the BSO's first concert in the Berkshires). *First Tanglewood performance*: August 5, 1939, Koussevitzky cond. *Most recent Tanglewood performance*: July 14, 2000, James DePreist cond.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813, at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And



because of the special popularity of *Wellington's Victory* (a popularity that was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle Symphony* would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a crescendo then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a *pianissimo* hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the forte ought to begin. When this did not follow his movement he looked about in a startled



way, stared at the orchestra to see it still playing pianissimo and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout.

The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—Steven Ledbetter

GUEST ARTISTS

For a biography of **Rafael Frühbeck de Burgos**, see page 29.

Van Cliburn



The name Van Cliburn has probably been familiar to more people than the name of any other classical musician since he won the First International Tchaikovsky Competition in Moscow in 1958, at the height of the Cold War. For an American to be so warmly received in Russia and to win the top prize in the prestigious Russian music competition was a stunning accomplishment. Returning home from Moscow, he received a ticker-tape parade in New York City, the only time a classical musician was ever so honored. At Mr. Cliburn's invitation, Kiril Kondrashin, the conductor with whom the pianist had played his prizewinning performances, came from Moscow to repeat the celebrated program with Cliburn at Carnegie Hall, in Philadelphia, and in Washington, D.C. Their recording of Tchaikovsky's First Piano Concerto, made dur-

ing Kondrashin's visit, was the first-ever platinum-selling classical recording and by now has sold more than three million copies. Following his Moscow triumph, Mr. Cliburn played in several cities in the Soviet Union, and from that time on toured widely and frequently, appearing with every major orchestra and conductor and in all of the world's important concert halls. Between 1960 and 1972 he toured the Soviet Union four times. He has performed for every President of the United States since Harry Truman and for royalty and heads of state in Europe, Asia, and South America. At the height of his career, Van Cliburn still found time to give his name, talents, and energies to the Van Cliburn International Piano Competition, first held in 1962, a living legacy to Van Cliburn's commitment to aiding the development of young artists.

In 1987, after an extended sabbatical, Mr. Cliburn performed at the White House at a State Dinner honoring Soviet Union General Secretary Mikhail Gorbachev. Two years later he returned to the Soviet Union to perform at the Great Hall of the Moscow Conservatory and in Leningrad. His return to the concert stage also took him to Carnegie Hall for the opening of that hall's 100th-anniversary season, as soloist with the New York Philharmonic; to the gala opening concert of the Morton H. Meyerson Symphony Center in Dallas; the dedication of the Lied Center for the Performing Arts in Lincoln, Nebraska, and the Bob Hope Cultural Center in Palm Springs, California. Since 1990 he has toured Japan numerous times and has performed all over the United States. In 1998 he appeared at the opening

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of the Nancy Lee and Perry R. Bass Performance Hall in Fort Worth. RCA Victor released an eight-disc "Van Cliburn Collection" containing many of his classic concerto recordings, including Tchaikovsky's Concerto No. 1, Rachmaninoff's Piano Concertos 1 and 3 and *Paganini* Variations, Prokofiev's Concerto No. 3, and Brahms's Concerto No. 2. A documentary, "Van Cliburn, Concert Pianist," has been featured on the Arts and Entertainment network.

Before 1958 Cliburn had already won numerous awards in the United States, including the prestigious Leventritt Foundation Award in New York in 1954, and had appeared with the New York Philharmonic and Dimitri Mitropoulos and with other major American orchestras. He played in public for the first time at age four, and at age twelve made his orchestral debut with the Houston Symphony, as the winner of a statewide competition for young pianists in Texas. Van Cliburn studied piano with his mother, Rildia Bee O'Bryan Cliburn, from the age of three until he entered the Juilliard School at seventeen to study with Rosina Lhévinne. Mrs. Cliburn had studied with Arthur Friedheim, who had been a pupil of Franz Liszt. Education and encouragement of young artists has been a primary interest of Cliburn's throughout his career. He has endowed scholarship programs at many schools, including the Juilliard School, Cincinnati Conservatory, Texas Christian University, Louisiana State University, the Franz Liszt Academy in Budapest, and at the Moscow and Leningrad conservatories. He served on the Board of Trustees and established scholarships for the Interlochen Arts Academy in Interlochen, Michigan, and built the Van Cliburn Scholarship Lodge at Interlochen to generate additional scholarship funds. Mr. Cliburn is the recipient of honorary degrees from many universities; the Michigan University Musical Society's first Distinguished Artist Award; the Classical Music Broadcasters Association's Arturo Toscanini Award, induction into the American Classical Music Hall of Fame, and a Lifetime Achievement Award from Texas Cultural Trust. The supporting recital facilities of the Nancy Lee and Perry R. Bass Performance Hall in Fort Worth were dedicated and named the Van Cliburn Recital Hall. In 2001 he was presented with the Kennedy Center Honors Medallion at the televised tribute in Washington, D.C. In February 2002 he received the President's Merit Award from the National Academy of Recording Arts and Sciences and his 1958 recording of Tchaikovsky's Piano Concerto No. 1 was inducted into the National Academy of Recording Arts and Sciences Hall of Fame. Van Cliburn made his first appearance with the Boston Symphony Orchestra in October 1958 and his Tanglewood debut in August 1963. In recent years, he has been back to perform with the BSO at Tanglewood in 1998, 2000, and 2001.



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- Adagio di molto
- Allegro ma non troppo

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NOTES ON THE PROGRAM

Pyotr Ilyich Tchaikovsky (1840-1893)
Romeo and Juliet, Fantasy-Overture after Shakespeare

First performance of original version: March 16, 1870, Moscow; *of revised version:* February 17, 1872, St. Petersburg; *of final version:* May 1, 1886, Tblisi. *First BSO performances*: February 1890, Arthur Nikisch cond. *First Tanglewood performance*: July 21, 1927, Charles Munch cond. *Most recent Tanglewood performance*: July 25, 1999, Seiji Ozawa cond.

Pyotr Ilych Tchaikovsky's *Romeo and Juliet* strives to condense a five-act tragedy of supreme verbal and dramatic density into a "fantasy-overture" lasting only eighteen minutes. Tchaikovsky does not supply an exact program for this piece, which he completed in 1869 (at twenty-nine) and subsequently revised twice, in 1870 and in 1880. Instead he focuses on the main idea of hostility between the warring Montagues and Capulets, and the soaring "star-crossed" passion of the young lovers. Nor does the music contain any reference to the local color of Italian Verona. It begins with a lengthy slow introduction, in the manner of a prelude or invocation, somber and foreboding; harp

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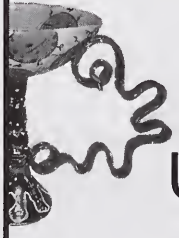
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arpeggios add a sense of dreamy historical distance. Suddenly, the key changes to B minor and the mood becomes agitated with the entrance of what one might call the "feuding theme." The great love theme, introduced by the English horn, is heavy with yearning and sensuality, an irresistible tune that has been endlessly recycled in popular songs (e.g., "Our love is like a melody," recorded by Frank Sinatra) and movie scores. Tchaikovsky continues to develop these vibrant musical ideas, ending with a plaintive restatement of the love theme against timpani sounding a funereal beat.



When the high-strung and hypersensitive Tchaikovsky chose particular pieces of literature to set to music, he usually read himself into the leading characters and their predicaments. (He was especially fond of stories involving unrequited or tragic love, such as Pushkin's *Eugene Onegin* and *Queen of Spades*, which he turned into operas.) *Romeo and Juliet* seems to have been no exception. The passionate immediacy of the "fantasy-overture" was stimulated in part by the recent personal experience of a love affair gone bad. For Tchaikovsky, a homosexual living a highly conflicted and secretive private life in socially conservative Tsarist Russia, such experiences were doubly painful because they had to be concealed and—in a certain sense—denied. Recent research by Alexander Poznansky proposes that the *amour* was Eduard Zak, who was fifteen years old (about the same age as the title characters!) at the time *Romeo and Juliet* was composed. A few years later, in 1873, Zak committed suicide—just as Romeo and Juliet do in the play's final scene.

—Harlow Robinson

Jean Sibelius (1865-1957)
Violin Concerto in D minor, Opus 47

First performance of original version: February 8, 1904, Helsinki, Sibelius cond., Viktor Nováček, soloist; *of revised version*: October 19, 1905, Berlin, Richard Strauss cond., Karl Halir, soloist. *First BSO performances*: April 1907, Karl Muck cond., Maud Powell, soloist. *First Tanglewood performance*: August 5, 1960, Charles Munch cond., Ruggiero Ricci, soloist. *Most recent Tanglewood performance*: August 25, 2000, Rafael Frühbeck de Burgos cond., Joshua Bell, soloist.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the '90s, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would



be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better-known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work...I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm,

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and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on January 9, 1891, auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody that introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breadth of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all *pianissimo*, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The

charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Antonín Dvořák (1841-1904)
Symphony No. 8 in G, Opus 88

First performance: February 2, 1890, Prague, Dvořák cond. *First BSO performances*: February 1892 (American premiere), Arthur Nikisch cond. *First Tanglewood performance*: July 30, 1966, Erich Leinsdorf cond. *Most recent Tanglewood performance*: August 17, 2001, Bernard Haitink cond.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.)



An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).

In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more

and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part, accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3000 marks for the Symphony No. 7, offers a mere and insulting 1000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired

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pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

GUEST ARTISTS

Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and a humanist. In September 2002, Mr. Masur became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow conductor debut week at the Philharmonic in perpetuity in his honor. For many seasons, Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance. Upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Since 1989, when he played a central role in the peaceful demonstrations that led to German reunification, the impact of his leadership has attracted worldwide attention. In 1995 he received the Cross of the Order of Merit of the Federal Republic of Germany; in 1996 he was awarded the Gold Medal of Honor for Music from the National Arts Club; and in 1997 he was awarded the titles Commander of

the Legion of Honor from the Government of France and New York City Cultural Ambassador from the City of New York. On April 19, 1999, in Wroclaw, Poland, he received the Commander Cross of Merit of the Polish Republic, one of the country's highest honors. In March 2002 the President of the Federal Republic of Germany, Johannes Rau, bestowed upon him the Cross with Star of the Order of Merit of the Federal Republic of Germany. Mr. Masur is also an Honorary Citizen of his hometown, Brieg. Since 1992 he has held the lifetime title Honorary Guest Conductor of the Israel Philharmonic Orchestra. A frequent guest with the world's leading orchestras, Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Engagements during the 2002-03 season included appearances with the San Francisco Symphony, the Bayerische Staatskapelle in Munich, the Royal Concertgebouw Orchestra of Amsterdam, the Boston Symphony, the Israel Philharmonic, the Orquestra Sinfonica Brasileira in Rio de Janeiro, and the Orquestra Sinfonica do Estado de São Paulo. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics International, two of those winning "Record of the Year" awards from *Stereo Review* (Shostakovich's Symphony No. 13, *Babi Yar*, and Mahler's Ninth Symphony). For Deutsche Grammophon, he, the New York Philharmonic, and Anne-Sophie Mutter recorded a Grammy-nominated album of Brahms and Schumann and most recently Beethoven's Violin Concerto and two Romances. Mr. Masur has made well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Kurt Masur studied piano, composition, and conducting at the Music College of Leipzig. He was designated orchestra coach at the Halle County Theater in 1948; later became Kapellmeister of the Erfurt and Leipzig opera theaters; and accepted his first major orchestral appointment in 1955, as conductor of the Dresden Philharmonic. He returned to opera in 1958 as general director of music at the Mecklenburg State Theater of Schwerin. From 1960 to 1964 he was senior director of music at Berlin's Komische Oper, collaborating with the influential director-producer Walter Felsenstein. In 1967 he was appointed the Dresden Philharmonic's chief conductor, a post he held until 1972. In his capacity as Leipzig Gewandhaus Kapellmeister he led nearly a thousand performances between 1970 and 1996, and more than 900 concerts on tour. Kurt Masur has been a professor at the Leipzig Academy of Music since 1975 and holds honorary degrees from the Breslau Academy of Music, the Cleveland Institute of Music, Colgate University,



Hamilton College, Indiana University, the Juilliard School, Leipzig University, the Manhattan School of Music, the University of Michigan, Westminster Choir College, SUNY Binghamton, and Yale University. In 1998 he celebrated 50 years as a professional conductor. For further information, please visit Mr. Masur's official website, www.kurtmasur.com. Kurt Masur's most recent appearances with the Boston Symphony were at Symphony Hall this past April, when he led an all-Russian program including the world premiere of Sofia Gubaidulina's *The Light of the End*, a BSO commission. Mr. Masur was a regular guest with the BSO both at Symphony Hall and at Tanglewood from February 1980 through February 1988. In July 2002 he returned to Tanglewood with the New York Philharmonic for his final concerts as that ensemble's music director. This month's concerts mark his first Tanglewood performances with the BSO since 1985. This past Tuesday he led the Tanglewood Music Center Orchestra in Shostakovich's Symphony No. 5.

Sarah Chang



Violinist Sarah Chang has appeared in the music capitals of Asia, Europe, and the Americas, collaborating with nearly every major orchestra and many leading conductors. Recital engagements have included her Carnegie Hall debut and performances at the Kennedy Center in Washington, D.C., Orchestra Hall in Chicago, Symphony Hall in Boston, the Barbican Centre in London, the Philharmonie in Berlin, and the Concertgebouw in Amsterdam. As a chamber musician, Ms. Chang has collaborated with such artists as Pinchas Zukerman, Wolfgang Sawallisch, Vladimir Ashkenazy, Yefim Bronfman, Martha Argerich, Leif Ove Andsnes, Stephen Kovacevich, Yo-Yo Ma, Lynn Harrell, and Isaac Stern. In 1999 she received the Avery Fisher Prize, one of the most prestigious awards given to instrumentalists. During 2002-03, she and pianist Lars Vogt embarked on a duo-recital tour of North America and Europe. Other highlights included an appearance with the London Symphony on the occasion of Sir Colin Davis's 75th birthday, a gala concert with the Los Angeles Philharmonic, and participation in the opening of the new Esplanade Center in Singapore with Kurt Masur, the London Philharmonic, and the Singapore Symphony. Sarah Chang records exclusively for EMI Classics. Her latest releases are "Fire and Ice," an album of popular short works for violin and orchestra with Plácido Domingo conducting the Berlin Philharmonic, and Dvorak's Sextet and Tchaikovsky's *Souvenir de Florence* with current and former members of the Berlin Philharmonic. Born in Philadelphia to Korean parents, Sarah Chang began to study the violin at age four. Her auditions at age eight for Zubin Mehta and Riccardo Muti led to immediate engagements with the New York Philharmonic and the Philadelphia Orchestra. Following high school graduation and completion of the Juilliard School's pre-college program, she enrolled at Juilliard as a college student, where she studied with Dorothy DeLay. Ms. Chang is a past recipient of the Avery Fisher Career Grant, *Gramophone*'s "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award. Sarah Chang made her Boston Symphony debut in July 1995 with the Tchaikovsky Violin Concerto and her BSO subscription series debut in March 1999 with Richard Strauss's D major violin concerto. She appeared with the orchestra most recently in July 1999 at Tanglewood, performing the Goldmark Violin Concerto.

2003 Tanglewood

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Wednesday, July 16, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall
STEINWAY SERIES CONCERT

DUBRAVKA TOMSIC, piano

HAYDN — Sonata No. 60 in C, Hob. XVI:50
- Allegro
- Adagio
- Allegro molto

BEETHOVEN — Sonata No. 30 in E-flat, Opus 109
- Vivace, ma non troppo – Adagio espressivo
- Prestissimo
- Andante molto cantabile ed espressivo. Gesangvoll, mit innigster Empfindung

INTERMISSION

CHOPIN — Fantaisie in F minor, Opus 49

Berceuse in D-flat, Opus 57

Ten Études from Opus 10 and Opus 25
- Opus 25, No. 2, in F minor, *Lullaby*
- Opus 25, No. 8, in D-flat major, *Étude in Sixths*
- Opus 10, No. 4, in C-sharp minor
- Opus 10, No. 5, in G-flat major, *Black Key*
- Opus 10, No. 9, in F minor
- Opus 25, No. 6, in G-sharp minor, *Étude in Thirds*
- Opus 25, No. 1, in A-flat major, *Aeolian Harp*
- Opus 10, No. 1, in C major
- Opus 10, No. 12, in C minor, *Revolutionary*
- Opus 25, No. 12, in C minor, *Ocean*

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Notes

The works on this program may provide a salutary reminder that musical history is an unbroken continuum. In the opening Haydn and Beethoven sonatas, Classical clarity coexists with a pre-Romantic search for "characteristic" expression and instrumental coloration. Conversely, the Romantic emotionality of the Chopin works is enhanced by the decidedly Classical concept of meticulous organization.

Although assigned the number 60, this C major sonata by **JOSEPH HAYDN** (1732-1809), completed in London in late 1794 or early 1795, may be the last of his sixty-two piano sonatas. Written for the pianist Therese Jansen (Haydn would later serve as a witness at her marriage), the score abounds in Haydn's characteristic wit and displays his unsurpassable mature command of momentum. It also testifies that the 63-year-old composer was still a leading avant-gardist, notably in its bold first-movement harmonic twists, its misty open-pedal effects, and its exploitation of high notes only recently added to the piano (these appear in no other Haydn sonata).

Initially sly and puckish, the opening Allegro theme immediately reappears in a mock-heroic counterstatement, then masquerades as a *basso* in the second thematic group, and undergoes other adventures in the development section. The Adagio slow movement (published in a preliminary version in 1794) puts lacy ornamentation to the service of meditative expression. Witty hesitations repeatedly punctuate the minuet-like Allegro molto finale.

While many musicians regard the five "late" piano sonatas (Opp. 101, 106, 109, 110, and 111) of **LUDWIG VAN BEETHOVEN** (1770-1827) as works of ultimate ripeness, Beethoven himself unquestionably viewed them as experiments—the very *opposite* of a "last word." In the E major sonata, Opus 109, composed between April and August of 1820, Beethoven looked back eighteen years to exploratory attempts in his two sonatas *Quasi una fantasia*, Opus 27. Here, as there, he struck a new overall structural balance, scaling down the preliminary movements and eliminating the pauses between them so that they would flow inexorably toward an expanded finale.

Beethoven takes his opening theme from the lightweight finale of his Opus 79 sonata (1810), immeasurably deepening its expression by discarding the original tune and crystallizing its harmonies into evanescent figuration. The second subject introduces a daring slow tempo. Very remarkable in the reprise is the manner in which Beethoven disrupts the original harmonies in the second subject.

Breaking in suddenly, the ultra-compressed scherzo radiates a relentless agitation that carries undissipated through quiet mystical episodes. The finale's variation-theme, a veritable prayer, blossoms into a Chopinesque oration in the first variation. Variations II and III are scherzo-like, the former gently bubbling, the latter surging and euphoric. Variations IV and V achieve emotional deepening through polyphony, the one wistful, the other sturdy. In the last variation, the opening theme waxes exalted amid trills that swell to a celestial cataract before the unadorned chorale returns as a final benediction.

The very harmonic and textural opulence that allowed Romantic composers to pack profound expression into short pieces tended—ironically—to sabotage their efforts in large-scale forms, prompting an excess of climactic event that diffused and confused their arguments. **FRÉDÉRIC CHOPIN** (1810-1849) was immune to such temptations: a superb miniaturist, he could also devise ten-minute movements that sustained compelling poetic narrative. Such mastery marks Chopin's *Fantaisie*, Opus 49 (1841). A "fantasy" is supposed to suggest virtuoso improvisation, with freewheeling development of brilliant passages and rhetorically charged materials providing a rhapsodic type of expression not possible in standard forms. Chopin's *Fantaisie* superbly meets these

criteria, simplifying sonata form (with exposition material heard three times instead of twice) but compensating through complex language and thematic connections. Its somber opening suggests a patrician funeral march—until a turn to the major mode achieves serenity. After the tempo speeds in a quasi-improvisatory section, a roiling low-register main subject pitches us into what composer Alan Rawsthorne terms "one of the most triumphantly surging melodies Chopin ever wrote." Eventually, a grandiose contrary-motion octave-theme launches a conclusion-like gesture; yet the music careens even further forward into a victory march, the bass line of which is an inspired transformation of the main subject. A re-exposition veers off into a hushed Lento sostenuto. A full reprise ensues, and a last grand reference to the Lento precedes the closing upswirl.

By itself, the repeated left-hand formula of Chopin's *Berceuse* (1843) promises nothing more substantial than a redundant pop song. Add the supernally evocative right hand, however, and the formula becomes mesmeric, as bewitching filigree variations bedizen a short, floating melody. Chopin finds patterns of ever greater intricacy without undermining the prevailing tranquility.

Conventional wisdom scorns virtuosity as a shallow accomplishment. Yet if Chopin's études unabashedly display his extraordinary keyboard technique, they just as fully reveal that pioneering virtuosity can open uncharted poetic worlds. Offering new perspectives on traditional problems of velocity, double-notes, and chord balance, the études owe their greatness to Chopin's gift for exploiting repetitive piano figurations (often a tedious feature of études) as a tool for sustaining a supercharged emotional atmosphere. Chopin produced twenty-seven études: twelve in the Opus 10 collection published in 1833, a dozen more in Opus 25, which appeared four years later, and a final group of "Three New Études" (1840).

The pictorial nicknames attached to individual études—some more appropriate than others—testify to the expressive vividness of the music. If few listeners hear a lullaby in the purling Opus 25, No. 2, few will avoid being enmeshed in its luminescent whorls of melancholy. Robust cheer radiates from the *Étude in Sixths* (Opus 25, No. 8), while one discerns demonic intentions in the scampering sprite of Opus 10, No. 4. The bubbling humorist of the *Black Key* étude is also a tender lover. In Opus 10, No. 9, "added words" at cadences convey surprise undercurrents of *angst*. Musicologist Robert Collet finds a "will-o'-the-wisp" in the *Étude in Thirds*, nor is mischief absent. More remarkable than the figurations that earned the *Aeolian Harp* étude its nickname is the noble arch of melody they support. The first étude of Opus 10 is the most exercise-like of all (and horribly difficult, at that), yet grandeur and nobility emerge from its harmonies. Militant left-hand surges inform the famous *Revolutionary* étude written in September 1831



after Russian troops had crushed a Polish insurrection. The sobriquet *Ocean* may suit the sweeping undulation of Opus 25, No. 12's prevailing keyboard pattern, but says nothing about the majestic exultation that transfigures the melody at cadences, where a flood of something vast, irresistible, and profoundly human washes over the entire globe.

—Benjamin Folkman

GUEST ARTIST

Dubravka Tomsic



Slovenian pianist Dubravka Tomsic gave her first public recital at age five and has since given more than 3500 performances throughout Europe, Australia, North America, Mexico, Russia, and Eastern Europe, as well as parts of Africa and Asia. Ms. Tomsic began her studies at Ljubljana Academy of Music and, at twelve, moved to New York on the recommendation of Claudio Arrau to study with Katherine Bacon at the Juilliard School. During her teenage years she finished high school and a bachelor of science degree with two special awards, and made her New York Philharmonic, Town Hall, and Chicago recital debuts. She also gave a recital in Carnegie Hall about which Artur Rubinstein wrote a glowing account in his memoirs. Ms. Tomsic subsequently studied privately with Rubinstein; they remained friends throughout his life. In 1989, after a hiatus of almost thirty years, Ms. Tomsic was reintroduced to American audiences with a triumphant performance on the gala opening night recital of the Newport Music Festival. Since then she has performed recitals on series in Cleveland, Atlanta, Seattle, Fort Worth, Los Angeles, St. Paul, Portland, Oregon; Portland, Maine, Boston, Chicago, San Francisco, Baltimore, and Kansas City. In April 1999 she performed a highly acclaimed recital in New York's Alice Tully Hall under the auspices of the Newport Music Festival—her first New York recital in over forty years. Recent season have included recital debuts in Philadelphia and San Diego, a return engagement in Seattle, and her seventh recital in Boston's Symphony Hall, as well as recitals in San Francisco, Kansas City, and New York state, among others. She has also performed recitals in Munich, Berlin, Prague, Moscow, St. Petersburg, Budapest, Madrid, and Rome, among many other European venues, and with orchestras including the Vienna Symphony, Royal Philharmonic, Czech Philharmonic, Leipzig Gewandhaus Orchestra, the Orchestre de la Suisse Romande, Munich Philharmonic, Berlin Symphony, Mozarteum Orchestra in Salzburg, Dresden Staatskapelle, Moscow State Orchestra, the Sydney, Melbourne and Adelaide symphonies in Australia, and the Boston, Atlanta, Detroit, and San Francisco symphonies in the United States. Festival appearances include Dubrovnik, Vienna, Prague, Naples, Dresden, Paris, Mexico City, Joliette (Canada), Newport, Tanglewood, and Mostly Mozart. More than seventy CD recordings released since 1987 have brought Ms. Tomsic worldwide acclaim. In addition to "The Art of Dubravka Tomsic" and a disc of favorite encores, she has recorded concertos by Brahms, Beethoven, Chopin, Grieg, Liszt, Mozart, Rachmaninoff, Saint-Saëns, Schumann, and Tchaikovsky, and recital works by Bach, Beethoven, Brahms, Chopin, Debussy, Mozart, Scarlatti, and Srebotnjak. She can be heard on Vox Classics, Koch International, and other labels. As a young pianist Ms. Tomsic won many awards and competitions. She has served as juror for many international piano competitions, including the Tenth Van Cliburn International Piano Competition, Leeds International Piano Competition, and Beethoven International Piano Competition in Vienna. This past year she was a juror for the first International Piano-e-Competition in Minneapolis. She makes her home in Ljubljana, Slovenia, and is Professor at the Ljubljana Academy of Music.

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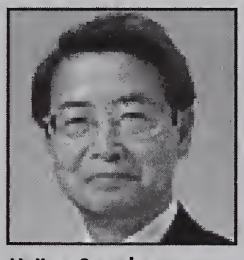
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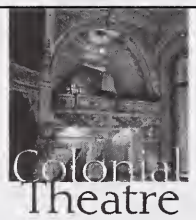


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BOSTON POPS

The Boston Pops Orchestra
Keith Lockhart conducting

Tuesday evening, July 15, 2003, at 8:30
Koussevitzky Music Shed
Tanglewood
For the benefit of the Boston Symphony Orchestra Pension Fund

2003 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor
Bruce Hangen, Principal Pops Guest Conductor

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Tuesday evening, July 15, 2003, at 8:30

BOSTON POPS

KEITH LOCKHART conducting

ALL THAT JAZZ

Swing, Swing, Swing	Williams
Black Bottom Stomp	Morton-trans. G. Schuller
Prelude No. 2	Gershwin-Sebesky
Clarinet Concerto THOMAS MARTIN	Shaw

Presenting
THE JOHN PIZZARELLI TRIO
featuring
RAY KENNEDY, piano, MARTIN PIZZARELLI, bass, and TONY TEDESCO, drums

I Got Rhythm	Gershwin/Gershwin-Lieb
Love Is Here to Stay	Gershwin/Gershwin-Sebesky
Oscar Night	Kennedy-Lieb
Can't Buy Me Love	Lennon/McCartney-Sebesky

INTERMISSION

Runnin' Wild	Grey/Wood/Gibbs-Nestico
One O'Clock Jump	Basie-Nestico
I'm Getting Sentimental Over You	Bassman/Washington-Nestico
Little Brown Jug	Eastburn-Nestico
Moonlight Serenade	Miller-Hayman
In the Mood	Garland/Miller-Osser

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

THE JOHN PIZZARELLI TRIO

featuring

RAY KENNEDY, piano, MARTIN PIZZARELLI, bass, and TONY TEDESCO, drums

Straighten Up and Fly Right	Mills/Cole-Lieb
Avalon	Jolson/DeSylva/Rose-Sebesky
A Nightingale Sang in Berkeley Square	Maschwitz/Sherwin-Sebesky
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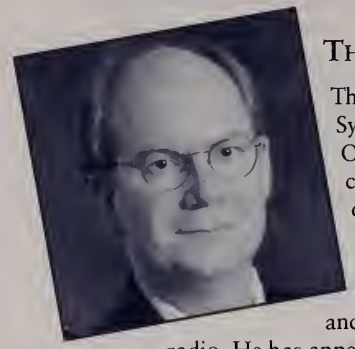
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Keith Lockhart

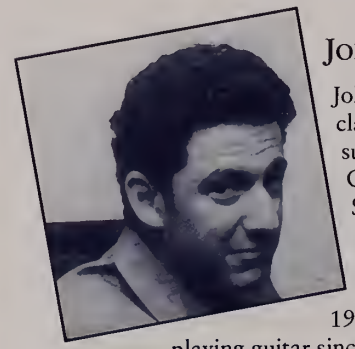
In February 1995 Keith Lockhart was named twentieth conductor of the Boston Pops Orchestra since its founding in 1885. Now in his ninth season as conductor of the Boston Pops, Keith Lockhart has maintained a busy schedule. He has conducted more than 600 concerts and made 55 television shows, including 35 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by WBZ-TV4 in Boston and shown nationally on CBS Television; and *Holiday at Pops*, produced by WCVB-TV5 in Boston and shown nationally on A&E. The 2002 *Evening at Pops* telecast of "Fiddlers Three," led by Mr. Lockhart, won the ASCAP Deems Taylor Award in the Television Broadcast category. Mr. Lockhart has also led two Boston Pops performances at Carnegie Hall, nineteen national tours, and three overseas tours of Japan and Korea. Under his direction, the orchestra has broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. A third consecutive (and fourth overall for Mr. Lockhart) visit to Japan with the Boston Pops Esplanade Orchestra is planned for this month, followed by a tour of American summer music festivals in August. In February 2002 he led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Since 1996 Keith Lockhart and the Boston Pops Orchestra have recorded exclusively with RCA Victor. Mr. Lockhart's first six albums with the Boston Pops Orchestra on RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller* (1996), *American Visions* (1997), the Grammy-nominated *The Celtic Album* (February 1998), *Holiday Pops* (September 1998), *A Splash of Pops* (1999), and the Latin Grammy-nominated *The Latin Album* (2000)—all received critical and popular acclaim. A compilation album entitled *Encore!*, featuring tracks from the previous five recordings, was released in March 2000. The orchestra's latest recording, *My Favorite Things–A Richard Rodgers Celebration*, was released in April 2002.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Montreal, New York, Philadelphia, Singapore, Toronto, and Vancouver. In September 2002 he opened the Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma; on New Year's Eve 2002 he led the Deutsches Symphonie-Orchester in Berlin; and he made his debut with the Concertgebouw Orchestra of Amsterdam in June 2003. Upcoming engagements include performances with the Toronto and Baltimore symphonies during the 2003-04 season. He will also make his Boston Lyric Opera debut next season, leading *Tosca* in March and April of 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



Thomas Martin

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared as soloist with the Boston Pops Orchestra, on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.



John Pizzarelli

John Pizzarelli has cultivated a winning career by singing classic standards and late-night ballads, and by playing sublime and inventive guitar. Using greats like Nat King Cole and Frank Sinatra and the songs of writers like Sammy Cahn and Jimmy Van Heusen as touchstones, Pizzarelli is among the prime revivalists of the great American songbook, bringing to his work the cool jazz flavor of his brilliant guitar playing. Born on April 6, 1960, in Paterson, New Jersey, John Pizzarelli has been playing guitar since age six, following in the tradition of his father, guitar legend Bucky Pizzarelli. John was exposed to all the great jazz music of the era, from

Erroll Garner and Les Paul to Django Reinhardt. At 20, he began playing with his father, then went out on his own. Since 1992 the John Pizzarelli Trio (with Ray Kennedy on piano and younger brother Martin Pizzarelli on bass) has toured extensively. In 1993 they opened tour dates for Frank Sinatra and participated in the singer's 80th birthday at Carnegie Hall. John Pizzarelli has recorded as a leader for Chesky, Stash, Novus, and RCA, and in 1997 appeared in *Dream,* a Broadway production of Johnny Mercer songs. He was named "Jazz Vocalist of the Year" by *Swing Journal* in the 1999 readers' poll. His catalogue of albums includes *Dear Mr. Cole*, dedicated to Nat King Cole; *After Hours*, a cycle of torch ballads; *Our Love Is Here to Stay*, featuring originals along with classic jazz and swing; *Let's Share Christmas*; and *John Pizzarelli Meets the Beatles* (RCA), bringing classic Beatles songs into the worlds of swing and smoky balladry. In 1999 his trio was featured in the Goldie Hawn/Steve Martin film *The Out of Towners*, performing "That Old Black Magic." His commercial spots for Foxwoods Casino has made John Pizzarelli a recognizable face. After signing with Telarc at the end of 1999, he released *Kisses in the Rain*, a diverse set of standards and original tunes that showcases the spontaneity of his live performances within a studio setting. His second Telarc recording, the intimate and unabashedly romantic *Let There Be Love*, was released in November 2000. On his 2002 album, *The Rare Delight of You*, Pizzarelli teamed with veteran pianist George Shearing. To celebrate the tenth anniversary of the John Pizzarelli Trio, *Live at Birdland* was released in April 2003. This two-CD set includes two James Taylor tracks ("Mean Old Man" and "Don't Let Me Be Lonely Tonight"), Gershwin's "They Can't Take That Away From Me," Rodgers and Hart's "Manhattan," a pair of Rosemary Clooney staples ("Moonlight Becomes You" and "Will You Still Be Mine"), three older originals, and a classic rendition of "I Like Jersey Best." Pizzarelli and his trio continue to tour, to perform classic pop, jazz, and swing standards, and to set the standard for stylish modern jazz. Their 1995 appearance with Keith Lockhart and the Boston Pops Orchestra was taped for PBS's *Evening at Pops*. John Pizzarelli and Trio wear BRIONI formal wear.

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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BRUCE HANGEN
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*Victor Romanul
*Catherine French
*Nicole Monahan
*Kelly Barr
*Xin Ding
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Joseph McGauley
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Si-Jing Huang
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Jonathan Finn

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‡ On sabbatical leave
° On leave
§ Substituting

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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory of Music, writes frequently on musical subjects for a wide variety of publications, and lectures frequently at music festivals and conferences on both sides of the Atlantic.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 5, 12; August 2, 9 — Marc Mandel
July 19, 26; August 16, 23 — Robert Kirzinger

TANGLEWOOD 2003

The Story Behind the Music

Legendary BSO music director Serge Koussevitzky led the Boston Symphony in its first Tanglewood concert on August 5, 1937. That year's "Berkshire Symphonic Festival" offered just two weeks of BSO concerts. In 1962, at the end of Charles Munch's BSO tenure, the orchestra played eight weeks of Tanglewood concerts, establishing the pattern that continues to this day. With the BSO's concerts as the core of the festival, the summer season now includes chamber music, recitals, visiting ensembles, performances by the talented young musicians of the Tanglewood Music Center, and even jazz—literally something for everyone.



Renée Fleming

Particularly during Seiji Ozawa's tenure as music director, Tanglewood—its geography unchanged—began attracting more and more internationally acclaimed artists. Then, in 1986, the BSO acquired the adjacent Highwood estate. In 1994, Seiji Ozawa Hall—itself as much a source of wonder and enjoyment as the events it houses—was opened as part of the official expansion, in a process both seamless and magical. Who, wandering Tanglewood for the first time today, could guess where the original Tanglewood estate ended and Highwood began?

The BSO announces its much anticipated Tanglewood schedule each winter. Brochures are printed, newspaper ads appear. Less evident is the planning process, which represents—given the wide variety of ensembles and artists slotted in for rehearsal as well as performance—an annual months-or-longer juggling act on the part of the BSO's music director, artistic administrator, and other staffers. At Tanglewood, the BSO's own schedule typically means three different programs in one weekend, with each program getting only two rehearsals (vs. *four* for each week's single BSO program at Symphony Hall). Particularly for conductors making a Tanglewood debut, and especially if they've never worked with the BSO before, this stricture can be daunting. Ultimately, it's sheer professionalism, and plenty of it, that makes all the difference in the world.

Given the large number of guest artists, a Tanglewood appearance can sometimes offer unanticipated satisfactions to the performer through the opportunity of first-ever collaborations and new working relationships. This year, for example, **Nelson Freire**, one of today's most poetic pianists, performs the Schumann Piano Concerto on **July 19** with conductor **Hans Graf**, himself famed for his insight into the music of the late Classical and early Romantic periods. The young Peruvian conductor **Miguel Harth-Bedoya**, winner of the 2002 Seaver/NEA Conductors Award, is joined on **July 27** by soprano **Dawn Upshaw** for orchestral songs by Argentinian-American composer Osvaldo Golijov. Veteran conductor **Sir Neville Marriner**, a fine concerto accompanist and a frequent champion of young soloists, joins forces on **August 22** with up-and-coming pianist **Lang Lang** for Mendelssohn's Piano Concerto No. 1. None of these conductors has ever worked with these particular soloists before, thereby offering a first-time opportunity for performers and listeners alike.



Nelson Freire

Artists making first-time appearances can be so taken with Tanglewood that they make it a goal to come back, as has been the case in recent seasons with baritones Matthias Goerne and Thomas Quasthoff. Such is the case this summer for soprano **Renée Fleming**, who sings Strauss's Four Last Songs with the BSO on **August 10**. Ms. Fleming made her first Tanglewood appearance in 1991, in a BSO concert performance of Mozart's *Idomeneo*. But more recently, a 1997 Ozawa Hall recital left her hankering for more. Schedules permitting, more there will be.

Many artists who appear regularly at Tanglewood—**Peter Serkin** (**July 10** and **20**), **Itzhak Perlman** (**August 23**), **Yo-Yo Ma** (**August 3, 16,** and **19**), and **Emanuel Ax** (Au-

gust 3 and 19), for example—typically spend their summers in the United States rather than abroad, and so have had the opportunity to develop longstanding relationships with the BSO's summer audience. Among chamber ensembles, the **Juilliard String Quartet,** which appears in Ozawa Hall on **August 14**, has a notably long Tanglewood history, for it was here that the ensemble gave some of its earliest public performances as well as other milestone concerts in its history. Veteran conductor **Rafael Frühbeck de Burgos**'s relationship to Tanglewood is of more recent vintage: though he made his BSO debut in 1971, his first Tanglewood appearance came only in 2000, but he's been back each summer since then, and will lead three BSO concerts in 2003, on **July 11, 12** (with **Van Cliburn** as soloist), and **25**.



Peter Serkin

In recent decades, an increasing number of visiting orchestras have made a prominent mark at Tanglewood, dating back to 1979, when the New York Philharmonic played the final orchestra weekend while the BSO was touring Europe. Since then there have been return visits by the Philharmonic, repeat visits by the Cleveland Orchestra and Israel Philharmonic, and Shed appearances by, among others, the Philadelphia Orchestra, the Kirov Orchestra, the Academy of St. Martin in the Fields, the Orchestra of St. Luke's, and the Gustav Mahler Jugendorchester, not to mention the variety of American and European chamber orchestras that have appeared in Seiji Ozawa Hall. In Ozawa Hall this year, **Sir Roger Norrington** leads **the Camerata Salzburg** in an all-Beethoven program on **August 6**, and **Leif Ove Andsnes** is both pianist and conductor with the **Norwegian Chamber Orchestra** on **August 20.**



Van Cliburn

It goes without saying that the **Boston Pops** has drawn crowds to Tanglewood for years, first under Arthur Fiedler, more recently under John Williams (**August 2** and **5**; plus **August 16** with the BSO) and **Keith Lockhart** (**July 15; August 5** and **25**). Another "home" orchestra now making welcome annual Shed appearances is the **Tanglewood Music Center (TMC) Orchestra,** which participates in the yearly **Tanglewood on Parade** festivities showcasing the BSO, Boston Pops Orchestra, and TMC (this year on **August 5**), and gives the annual **Leonard Bernstein Memorial Concert** (**August 17**) honoring the Koussevitzky protégé who was a member of the first TMC class in 1940 and then returned to Tanglewood throughout his life not just to lead the BSO, but also to teach and inspire countless TMC students.



Leif Ove Andsnes

Over the years, the increasing diversity of Tanglewood's programming has won an ever-broadening audience. This year, for example, the week preceding the BSO's opening concert on July 5 features James Taylor, the Lincoln Center Jazz Orchestra with Wynton Marsalis, a return visit to Tanglewood by Garrison Keillor for a live *Prairie Home Companion* broadcast from the Shed, and a first-time-ever collaboration between the Mark Morris Dance Group and the Fellows of the Tanglewood Music Center. The season also includes "A Motown July Fourth Celebration," and the annual **Tanglewood Jazz Festival** over **Labor Day Weekend**. On **August 3**, Yo-Yo Ma and several of his musical friends offer a special evening at Tanglewood: "**Yo-Yo** Ma's **Brazil**," a program exploring that country's rich musical culture and the broad range of Latino styles.

Of course the events discussed here are but part of Tanglewood's offerings for 2003. Surely Serge Koussevitzky, in 1937, could not have guessed how the seed planted that summer would blossom into America's preeminent international music festival, a place where literally millions of concertgoers have shared the joy of hearing great music in one of the world's most beautiful outdoor concert venues.



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2003 Tanglewood

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One Hundred and Twenty-second Season, 2002-2003

Prelude Concert

Friday, July 18, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
CATHERINE FRENCH, violin
TATIANA DIMITRIADES, violin
EDWARD GAZOULEAS, viola
JOEL MOERSCHEL, cello

IVES — String Quartet No. 1
- Andante con moto (Chorale)
- Allegro (Prelude)
- Adagio cantabile (Offertory)
- Allegro marziale (Postlude)

BEETHOVEN — String Quartet No. 7 in F, Opus 59, No. 1
- Allegro
- Allegretto vivace e sempre scherzando
- Adagio molto e mesto
- Allegro

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Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

Notes

Charles Ives's father was Danbury, Connecticut's most famous bandleader, and it was from George Ives that Charles (1874-1954) understood early on the importance of vernacular music—band marches, church hymns, parlor songs, and the like. Ives wasn't the first and wouldn't be the last composer to realize that the music of common experience was both defined by and helped shape the culture of a society; in addition to his father he had the precedent of such composers as Haydn, Chopin, and Dvořák to support his

innate interest in bridging the gap between popular and "classic" music.

As a child Charles showed a remarkable talent in music, supplemented and encouraged by his father's teaching as well as more traditional piano lessons. By the time he was fourteen Ives had secured a post as the youngest salaried organist in the state. Following his father's lead, his early compositional experiments never stray far from the music he heard around him. At the same time he tried his hand at studies in polytonality (multiple keys at once) or other experimental methods. He was already an accomplished musician and composer of small works by the time he entered Yale, in 1894. There he presented his conservative, German-trained teacher, Horatio Parker, with a fugue in four simultaneous keys.

Ives came quickly to learn that such experiments had no place in the formal training of a young composer. But he gave himself—at the expense of his overall grade-point average—ample opportunity to experiment in providing humorous and high-spirited music for bands, glee clubs, parties, and vaudeville shows. Among these experiments is *Yale-Princeton Football Game*, an illustrative piece that foreshadows such later works as *The Gong on the Hook and Ladder* and *Central Park in the Dark* as well as parts of his symphonies. He also held the prestigious position of organist at Center Church in New Haven, and wrote songs and organ pieces along more conventional lines for services there.

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AUGUST 2 – David Hill, conductor
Bach – *St. Matthew Passion*

AUGUST 9 – Brian Kay, conductor
Mendelssohn - *Lobgesang*

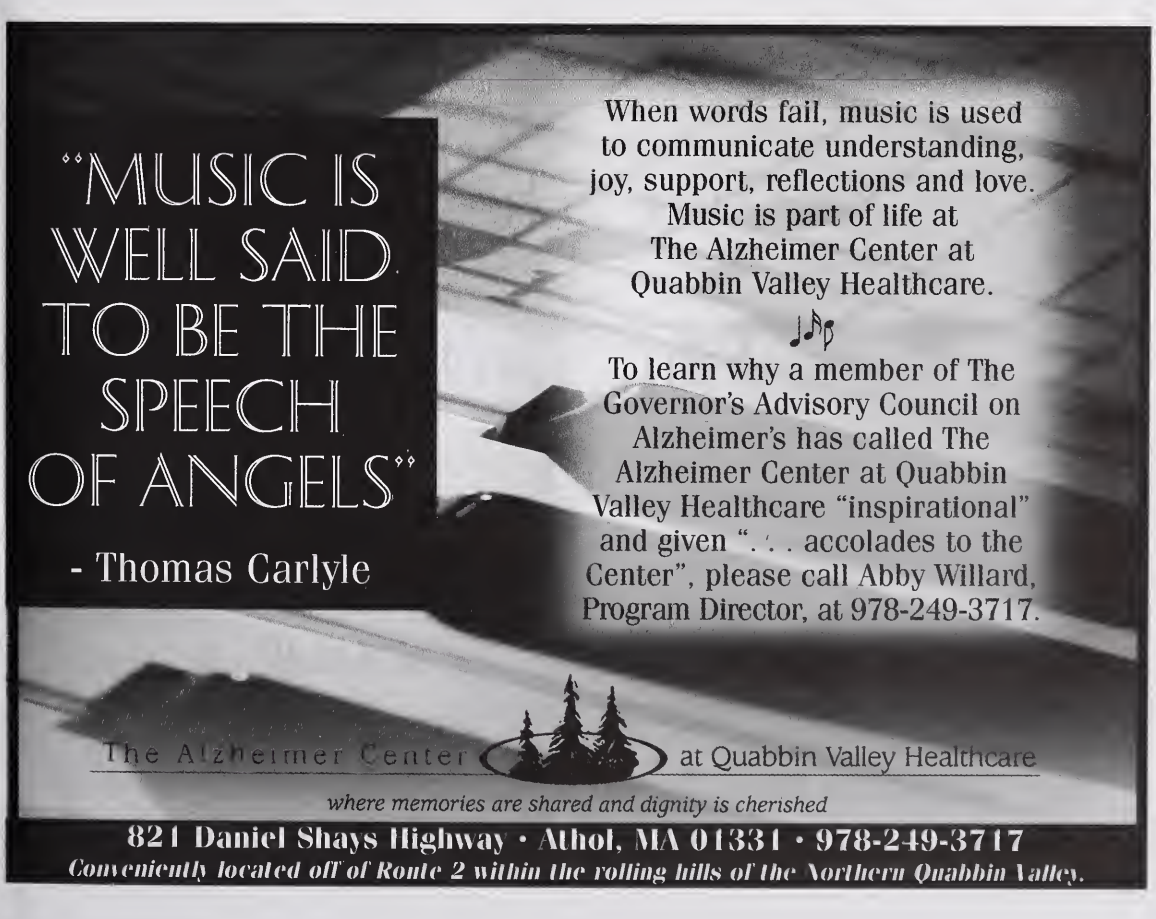
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Ives wrote three of the movements of his String Quartet No. 1 for a "Revival Service" that took place at Center Church, for a performance for strings and organ, calling the movements Prelude, Offertory, and Postlude. Later he appended to these three a first movement, a fugue of solemn character, which he'd written as an assignment for Horatio Parker. The complete four-movement piece in string quartet form dates from 1896. In 1910-11, Ives took the first movement and rescored it for orchestra as the third (slow) movement of his Symphony No. 4. For some time he referred only to the original three revival service movements when listing his First String Quartet, and the fugue introductory movement was only reattached at a much later date.

Little matter; few enough of Ives's works were being performed anyway, much less researched for their authenticity. Following his graduation from Yale, Ives took his father's advice and went into business, beginning as a clerk in an insurance office in New York City. Ultimately he started his own firm with a partner and became quite well-to-do; in the meantime he continued to compose and to arrange for himself performances of works from an increasingly substantial body of daring, but (usually) well and thoughtfully constructed, works in many genres. It wasn't until much later, beginning in the 1930s, mostly through the offices of younger musician colleagues like Henry Cowell and Elliott Carter, that Ives came to be recognized as one of the truly great and truly original American composers of all time.

The String Quartet No. 1 is one of three "string quartets" to which Ives gave the name, although the second one is not really a quartet at all but often contains extra instruments, like piano or flute, because at this time Ives was frustrated with the "prettiness" that the genre implied for him. That "second one," from about 1906, was dismantled and reconstituted in such pieces as *Hallowe'en* for piano quintet. The actual, extant Second String Quartet dates from 1911. Although the First String Quartet is far more



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conservative in its language than most of Ives's later music, its use of hymn tunes within classically developed forms is strongly characteristic of the composer's compositional approach throughout his life. The Andante first-movement fugue is built entirely of quoted tunes, with the theme of the fugue being "Missionary Hymn" by Lowell Mason. The song "Coronation" is a second subject. The brighter second movement has "Beulah Land," "Bringing in the Sheaves," and other tunes within an intricate contrapuntal texture. The third movement, Adagio cantabile, erstwhile heart of the piece, is based at the start on a tune called "Nettleton." A quicker middle section reminds us more of the extrovert faster movements. The finale (Allegro marziale) begins in a march-like tempo with a tune from the song "Webb" and moves into a contrasting triple-meter second theme borrowed from the second movement. This is combined with the "Webb" theme for a coda.

—Robert Kirzinger

The Opus 59 quartets were the response of **Ludwig van Beethoven** (1770-1827) to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky; it was apparently as a graceful gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second of the quartets. By 1806, when Beethoven began to work out the final version of the F major quartet (he had apparently begun sketches as early as the fall of 1804), he had been away from the medium of the string quartet since completing the Opus 18 set, which had earned him his spurs as a quartet composer, in 1800. In the few intervening years he had developed important new approaches in his style while composing his first three symphonies, several piano sonatas, and the first version of his opera, ultimately called *Fidelio*. Of these works, it is especially the recently completed *Eroica* Symphony that seems closest to the F major quartet in scope, grandeur, and palpable heroic qualities.

The very opening—a fragment of scale followed by a little turn figure—appears in the cello under a pulsating rhythm but does not come to rest before being taken over by the first violin, which leads it into ever higher spheres while the lower instruments harmonize the close of the phrase as a massive point of arrival, the first unambiguous indication of the tonality. So powerful an opening idea can only introduce a movement of mammoth proportions, and this is, by a comfortable margin, the longest quartet first movement Beethoven ever wrote. It is a movement filled with surprises. What sounds like a repeat of the exposition turns into the lengthy, eventful development, which in





turn is capped by a brief double fugue before winding down to the recapitulation. But instability reigns there as in the beginning, for when the opening theme finally recurs, its arrival is at first hidden under a descending line in the first violin. Even then it is anything but a literal repeat, for it soon opens out into a long harmonic detour. Only in the coda does that first theme appear—at last—in a clearly and solidly harmonized form that allays all doubts.

The second movement, with its famous opening solo cello theme on a single note, was for many years the object of derision. In 1812, for example, when it was to be played for the first time in Moscow, the famous cellist Bernhard Romberg is said to have trampled his part underfoot as "a contemptible mystification." Part of the mystery may well have been Beethoven's original treatment of formal problems, for the movement combines elements of sonata form with the layout of a scherzo-and-Trio (in which both scherzo and Trio recur an extra time, a favorite Beethovenian device). The wide-ranging harmonic sweep and the development section following the first Trio help lend this movement an air of musical wit at its best and most serious.

The slow movement comes as a shock after the energy and verve of the two preceding movements, compressing all the devices of unrelieved pathos into its opening measures. At the head of this movement Beethoven wrote into his manuscript the words "A weeping willow or acadia tree over my brother's grave," a purely fictitious inspiration, since both his brothers were alive (psychoanalysts have had a good deal to say about it, though). At the end a soaring violin cadenza closing in a trill on the dominant links it directly with the final movement and the introduction of the *Thème russe*. Not the least of Beethoven's witty ideas in this exhilarating movement, which borders at times on parody, is the fact that he has taken a tune that was originally in the minor key and used it as the basis of a finale in the major by its adroit placement on the scale (as D minor), where it shares virtually all the notes except one with the home key of F major. But that one note of contention (C or C-sharp?) is responsible for much of the jesting.

—Steven Ledbetter

ARTISTS

Violinist **Catherine French** is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. Ms. French has performed frequently as a recitalist in the United States and Canada; she made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Local chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall. The recipient of numerous study grants from the Canada Council, Alberta Culture, the Alberta Foundation for the Performing Arts, the Manitoba Arts Council, and the Chalmers Fund, she won the grand prize at the National Competitive Festival of Music in 1986, was the overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following her graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined

the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble and of the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

A member of the Boston Symphony Orchestra since the start of the 1990-91 season, violist **Edward Gazouleas** is also an active chamber music player. He appears regularly with the Boston Conservatory Chamber Players, the new music group Collage, and in solo recitals. A 1983 prizewinner at the International String Quartet Competition in Evian, France, Mr. Gazouleas has performed with members of the Muir, Audubon, and Lydian string quartets. He was a member of the Pittsburgh Symphony and has held faculty positions at Temple University, Wellesley College, and the Boston Conservatory. Mr. Gazouleas is a 1984 graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle.

Born in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. He received his bachelor of music degree with distinction, and a performer's certificate, from the Eastman School of Music, where he studied with Ronald Leonard; he joined the Boston Symphony Orchestra in 1970, following graduation. Besides his BSO commitments, Mr. Moerschel has performed as soloist, chamber musician, and contemporary music cellist with the Wheaton Trio, the Francesco and Amici string quartets, Boston Musica Viva, and Collage New Music. He has taught at Wellesley College and at the Boston University Tanglewood Institute.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.



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One Hundred and Twenty-second Season, 2002-2003

Friday, July 18, at 8:30

ROBERT SPANO conducting

STRAVINSKY — *Fireworks*, Opus 4

DVOŘÁK — Violin Concerto in A minor, Opus 53
Allegro ma non troppo
Adagio ma non troppo
Allegro giocoso, ma non troppo
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INTERMISSION

BENJAMIN — *Ringed by the Flat Horizon* (1980)
(performed as part of the 2003 Festival of Contemporary Music at Tanglewood)

STRAVINSKY — Suite from *The Firebird* (1919 version)
Introduction—The Firebird and its Dance—Variation of the Firebird—The Princesses' Round Khorovod—Infernal Dance of King Kashchei—Lullaby—Finale

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NOTES ON THE PROGRAM

Igor Stravinsky (1882-1971)
Fireworks, Opus 4

First performance: February 6, 1909, St. Petersburg, Alexander Siloti cond. *First BSO performances*: December 1914, Karl Muck cond. *Only previous Tanglewood performance*: July 11, 1982, Seiji Ozawa cond.

We hear first on this program the work of a Stravinsky only just past his days as a student of Nikolai Rimsky-Korsakov, one of the most influential teachers of late 19th-century orchestral techniques. Stravinsky actually discussed his ideas for *Fireworks* with his old teacher the last time he saw him, in the spring of 1908. Rimsky was interested and asked to see the score when it was ready. Stravinsky went to his summer home in Ustilug, a two-day train trip from St. Petersburg, and set to work on the score. Finishing it in six weeks, he shipped it off to Rimsky's summer home, but a few days later he received a telegram from the family informing him of his former teacher's death, which occurred before Rimsky could see the last work that he had discussed with the younger man. *Fireworks* thus accidentally became a symbol of Stravinsky's leavetaking from the musical world of his teacher.

The four-minute score is subtitled "Fantasy for Orchestra." It is built of a swirling fragment that is tossed back and forth through the wind instruments while the brasses toy with a simple melody. A brief interruption (Lento) only allows the energy and lively activity to build again, with a fantastically colorful interplay of lines. *Fireworks* is clearly a work in the tradition of the Russian nationalistic school, but already Stravinsky demonstrates his mastery of the orchestra and his desire to break away from the four-square rhythmic monotony of so much music from the earlier generation (which had invented



so many new harmonic devices, but rather let slide its attention to rhythm). Alexander Glazunov attended the premiere of *Fireworks*, and his comment was reported to Stravinsky: "No talent, only dissonance." But another member of the audience, one of this century's great discoverers of talent, was also there. This was Sergei Diaghilev, and he was favorably impressed. When the time came, not long after, to find a composer who might write a ballet to a scenario about a mythological creature called a "firebird," Diaghilev remembered *Fireworks* and decided it was worth taking a chance on the young and relatively untried Stravinsky—with historic results.

—Steven Ledbetter

Antonín Dvořák (1841-1904)
Violin Concerto in A minor, Opus 53

First performance: October 14, 1883, Prague, Dvořák cond., František Ondříček, soloist. *First BSO performances*: November 1900, Wilhelm Gericke cond., Timothée Adamowski, soloist. *First Tanglewood performance*: July 18, 1963, Erich Leinsdorf cond., Isaac Stern, soloist. *Most recent Tanglewood performance*: July 18, 1998, Seiji Ozawa cond., Pamela Frank, soloist.

On January 1, 1879, Joseph Joachim gave the first performance of the Brahms Violin Concerto. Brahms was one of the most important influences on the career of Antonín Dvořák, and it was for Joachim that Dvořák wrote his own Violin Concerto six months later. The Austro-Hungarian Joachim (1831-1907) was a composer, conductor, and teacher, as well as one of the most important violinists of his day. He made his debut at eight, was sent to study in Vienna several months after that, and in 1843 went to Leipzig to learn from Mendelssohn at the new conservatory there, making his Gewandhaus debut that August. On May 27, 1844, Mendelssohn conducted the Beethoven Violin Concerto in London with the thirteen-year-old Joachim as soloist; the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. Six years later, Joachim was concertmaster under Franz Liszt at Weimar for the first production of Wagner's *Lohengrin*. He became an intimate of Robert and Clara Schumann, and in 1853 he met Brahms, who benefited from Joachim's advice on orchestration (Tovey reports that the latter's skill in this area was considered "as on a level with his mastery of the violin") and from hearing Joachim's quartet perform his early chamber music. It soon became typical for Brahms to seek Joachim's suggestions regarding works-in-progress, and in 1877 Joachim conducted the first English performance, at Cambridge, of Brahms's First Symphony.* It was Brahms who introduced Dvořák to Joachim, and Joachim got to know Dvořák's A major string sextet, Opus 48, and E-flat string quartet, Opus 51, both of which were performed at Joachim's house in Berlin on July 29, 1879, with the composer present.



By this time, and with encouragement from Joachim, who had recently given the first performance of Brahms's Violin Concerto, Dvořák was at work on a violin concerto of his own. In January 1880 he reported that Joachim had promised to play the concerto as soon as it was published, and on May 9, 1880, after Joachim had suggested a thor-

*Brahms and Joachim remained very close until the end of Joachim's marriage in 1884 found Brahms siding with Amalie Joachim. He wrote his Double Concerto as something of a peace offering to Joachim in 1887; Joachim and his quartet cellist, Robert Hausmann, were the first soloists.

ough revision, the composer wrote to Simrock that he had reworked the entire score, "without missing a single bar." Dvořák again gave the score to Joachim, who now took two years to respond, finally making alterations to the solo part in the summer of 1882 and suggesting that the composer lighten the instrumentation. In November the composer and Joachim read through the concerto with the orchestra of the Berlin Hochschule. The next month Dvořák held fast against criticism from Simrock's adviser Robert Keller regarding the lack of a break before the Adagio: "...the first two movements can—or must—remain as they are." Simrock published the score in 1883, but for the first performance the soloist was not Joachim but the twenty-three-year-old, Prague-born František Ondříček, who was already famous enough by this time to be receiving invitations to play throughout Europe, in the United States, and in eastern Russia. Joachim himself never performed Dvořák's concerto—though he almost did so in London during the composer's first visit there in 1884*—and it has been suggested

*August Manns, on whose concert series Joachim was appearing at the Crystal Palace, would have programmed the work had the composer been allowed to conduct, but Dvořák was in England under the auspices of the Philharmonic Society, which would not let him appear with the rival organization—especially since the Crystal Palace concert was to happen before the Philharmonic's own!

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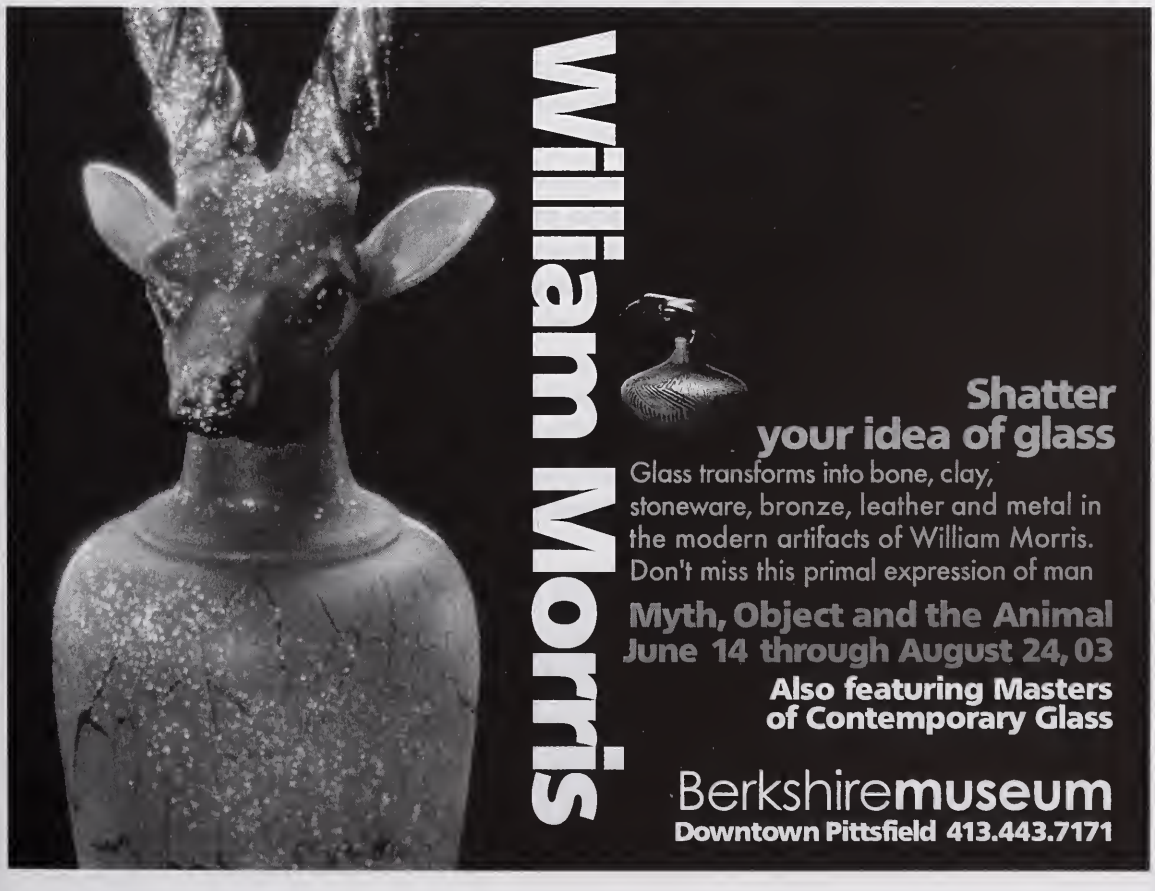
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that the violinist-composer may not have been able to reconcile his own conservatism vis-à-vis musical form with respect to Dvořák's bold experimentation in the first movement. Even today, this neglected masterpiece has had comparatively few advocates, but probably for yet another reason: it is fiendishly difficult.

Dvořák wastes no time in alerting us to the fact that he will adhere to no prescribed formal scheme in his first movement, by dispensing entirely with an orchestral exposition. Instead, a bold, unison *forte* with a suggestion of triple-time *furiant* rhythm serves to introduce the soloist before even five measures have gone by, the warmly melodic theme giving way to cadenza-like figuration (already!) before the orchestra reenters. The next important idea, a woodwind cantilena to be developed in short order by the soloist, grows naturally from the contours of the preceding orchestral material. What might be identified as the movement's "real" second theme by virtue of its placement in C, the relative major of A minor, will appear in the solo violin only much later, and very briefly at that, against a sort of free echo in the solo oboe. But note that the idea here is not so much to identify individual themes as to observe that Dvořák has created material so constantly ripe for elaboration that applying the terms "exposition" and "development" to this movement is almost meaningless. Ultimately, since so much has already happened, the "big" return to the main theme—the "recapitulation" if you must—really has nowhere to go, and Dvořák accordingly cuts things short with the suggestion of a brief cadenza (over forceful horn calls which appear in varying guises throughout the concerto) and then a contemplative bridge passage for winds and low strings—the soloist giving out one of many variants of the main theme heard during the movement—leading directly to the wonderfully expansive and beautiful F major Adagio.

The length of the second movement is supported not only by Dvořák's ability to create long-breathed arcs of melody, but also by his skill in juxtaposing areas of contrasting



key and character as the movement proceeds. The concerto's rondo finale is unflaggingly energetic, tuneful, and, to quote Michael Steinberg, "unabashedly Czech," exploiting the folk-dance rhythms of the *furiant* in its A major main theme and the duple-time *dumka* in the D minor central episode. Dvořák is particularly inventive in his presentations of the main theme: it is heard first over high strings, with the second violins sustaining a tonic A; it returns against a crashing open fifth in the timpani and the simulation of Czech bagpipes in the open fifth of violins and cellos; and for its third appearance it sounds against a rush of upper-string activity with off-beat accents in the cellos and basses. For the *dumka* episode, Dvořák asks the timpanist to retune his E to D (other briefer instances of returning occur occasionally in this score); this episode also stresses two-against-three cross-rhythms, particularly via the triplets of the horns heard against the steady 2/4 of the *dumka* theme. Near the end, there is a striking change of color when the solo flute brings back the main theme beginning on A-flat, and then a brief reference to the dumka prepares the exuberant final pages, a sudden *accelerando* and four brilliantly boisterous chords bringing this marvelous movement to a close.

—Marc Mandel

George Benjamin (b.1960)
Ringed by the Flat Horizon (1980)

First performance: March 5, 1980, Cambridge, England, Cambridge University Music School First Orchestra, Mark Elder cond. *This is the first performance by the Boston Symphony Orchestra, and the first Tanglewood performance.*

George Benjamin began *Ringed by the Flat Horizon*, his first orchestral score, in 1978, while still studying at the Paris Conservatory with Olivier Messiaen. He had been introduced to Messiaen by his teacher Peter Gellhorn when he was sixteen, and while finishing school had begun taking part in Messiaen's and the pianist Yvonne Loriod's classes "as a guest," traveling back and forth between London and Paris two days a month. At seventeen he moved to Paris and began formally attending the Conservatoire.



March 1980 saw the premiere of *Ringed by the Flat Horizon*, a commission for the Cambridge Music Society. The conductor of that performance, Mark Elder, was scheduled to conduct a Proms concert on August 25 of that year. Left with a short program when another composer could not deliver a commissioned work on time, he programmed *Ringed by the Flat Horizon* as part of an all-British concert. The remarkable success of that performance helped trigger a string of further commissions for Benjamin, including *A Mind of Winter* for the Scottish Chamber Orchestra and the Aldeburgh Festival (1981), the solo piano piece *Sortilèges* (1981) for pianist Paul Crossley, and *At First Light* (1982) for the London Sinfonietta.

Although his early successes at the Proms and in Aldeburgh brought Benjamin's

This performance of George Benjamin's *Ringed by the Flat Horizon* is part of the 2003 Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through July 21. The Festival of Contemporary Music is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support from The Aaron Copland Fund for Music, The Fromm Music Foundation, The Helen F. Whitaker Fund, and the National Endowment for the Arts.

music to a wide audience, his name was already known in music circles, particularly from the premiere of his Piano Sonata in 1978. (Benjamin has since withdrawn this difficult work, calling it "a beginner's piece." Also, he has said, whenever he performed it he broke a piano.) When he was nineteen the label Nimbus Records offered to record his music, following through with releases of many of his major works. While still a student at the Paris Conservatoire, he had come into contact with some of the most important musicians of the day, including Pierre Boulez, Karlheinz Stockhausen, and Iannis Xenakis, three composers of an earlier generation for whom Messiaen had been a formative influence. Even after leaving the Conservatoire (because of Messiaen's retirement), as his works became performed, published, and known, Benjamin continued his studies, attending Cambridge University, where he worked with the composers Alexander Goehr (another former student of Messiaen) and Robin Holloway as well as taking up conducting. In the mid-1980s he resumed his travels to Paris, this time to work at IRCAM, Pierre Boulez's laboratory for research into electronic and acoustic music. His association there led to a commission to write a work commemorating IRCAM's tenth anniversary. *Antara* for ensemble and electronics was premiered in April 1987.

By the late 1980s Benjamin's decision to take on other musical tasks, such as conducting, teaching, and organizing festivals and other music programs, contributed to a slowing of the frequency with which he had been producing significant new works earlier in the decade. In 1992 he directed a new music festival, "Carte blanche à George Benjamin," at Paris's Opéra-Bastille. He directed the San Francisco Symphony's "Wet Ink" series in 1992 and the South Bank Centre's "Meltdown" festival in London in 1993, and was artistic consultant to BBC Radio 3's series "Sounding the Century." He was composer-in-residence for Tanglewood's Festival of Contemporary Music in 1999 and returned the following summer as the FCM's director. As a teacher, he is currently Prince Consort Professor of Composition at the Royal College of Music. As a conductor he has appeared with the Los Angeles Philharmonic, San Francisco Symphony, Ensemble Modern, and London Sinfonietta; at the Monnaie in Brussels he led Debussy's *Pelléas et Mélisande*.

Some of Benjamin's significant recent compositions for orchestra include Three Inventions for Chamber Orchestra, *Sometime Voices* (a setting of text from Shakespeare's *The Tempest*), and *Palimpsest I & II*. During the 2002-03 season, the London Symphony Orchestra fêted the composer with a series of concerts called "BY GEORGE!"—curated by the composer and incorporating a retrospective of his work, including the world premieres of the orchestral work *Palimpsest II* in October under Pierre Boulez and the solo piano piece *Shadowlines*, played by Pierre-Laurent Aimard. In 2002, violinist Irvine Arditti gave the first performance of the composer's Three Miniatures for Solo Violin, and Benjamin's *Olicantus*, a surprise birthday present for Oliver Knussen for his 50th birthday, was unveiled in June. *Palimpsest I & II*, an orchestral diptych that is the final form for a piece that began with *Palimpsest* (that is, *Palimpsest I*) in 2000, will be performed by the TMC Orchestra under the composer's direction this Monday, July 21,



as part of the Festival of Contemporary Music. This Sunday, July 20, at 8:30 also as part of FCM, Pierre-Laurent Aimard gives the American premiere of *Shadowlines* in this summer's Fromm Concert.

For all its adroit architecture and virtuosic orchestration, George Benjamin's music is full of images. Many of his titles are evocative, descriptive: *Panorama*; *Sudden Time*; *Palimpsest*. Like *At First Light*, an inspiration for which was a painting by Turner, *Ringed by the Flat Horizon* was triggered by extramusical imagery. This shimmering, dramatic piece for orchestra takes as its title a line from T.S. Eliot's *The Wasteland*. Benjamin prefaces the score with the following lines from the poem:

> Who are these hooded hordes swarming
> Over endless plains, stumbling in cracked earth
> Ringed by the flat horizon only
> What is the city over the mountains
> Cracks and reforms and bursts in the violet air

Ringed by the Flat Horizon is dedicated to the composer's teacher, Olivier Messiaen.

—Robert Kirzinger

Here is the composer's own description of *Ringed by the Flat Horizon*:

A dramatic photograph of a thunderstorm over the New Mexico desert and part of T.S. Eliot's *The Wasteland* provided the inspiration for the piece.

I wanted to portray an eerie tension as the landscape is overwhelmed by a vast storm. The work starts slowly and mysteriously, with a succession of three textures that recur throughout the structure—weird, soft bell chords, a sustained semitone clash, and

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deep tremors in the lower registers of the orchestra which depict distant thunder. Piccolo solos surrounded by high violins follow, and fuller developments of the opening ideas gradually transform the momentum to faster music.

Here a sonority of wind and muted trumpets, punctuated by wooden percussion, is juxtaposed with quieter, more lyrical cello solos. These build with increasing intensity, culminating in a massive climax, after which the music slowly descends to the bass register, subsiding in a solitary bass drum roll

There follows a sequence of dark, ominous chords for full orchestra (a sound completely new to the piece), interspersed with solo melodic lines over the deep tremors of the opening. For a moment the original semitone clash hovers motionless in the air; the thunder at last erupts in a violent explosion; and the work returns to a mood of unreal calm, ending as it began, with a soft bell chord.

—George Benjamin

Igor Stravinsky (1882-1971)
Suite from *The Firebird* (1919 version)

First performance of the complete ballet: June 25, 1910, Paris, Gabriel Pierné cond. *First BSO performances of Stravinsky's 1911 suite*: October 1919, Pierre Monteux cond. *First BSO performances of the 1919 suite*: March 1935, Stravinsky cond. *First Tanglewood performance of music from "The Firebird"*: August 8, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance of the 1919 suite*: July 7, 2000, Seiji Ozawa cond.

The notorious inability of Anatol Liadov to finish his scores in time gave Stravinsky his first big break. In 1909, Sergei Diaghilev needed to find a fast-working composer for a new ballet based on the old Russian legend of the Firebird. Having been impressed by

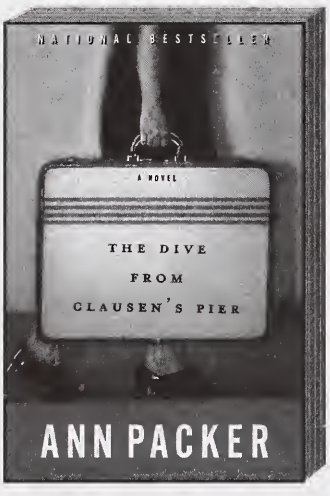


Stravinsky's *Fireworks*, which he had heard a few months earlier, Diaghilev went to Stravinsky to discuss a possible commission for *The Firebird*. Though deeply engrossed in his opera *The Nightingale*, Stravinsky naturally recognized that a ballet commission from Diaghilev with a production in Paris was an opportunity he could not turn down. In fact, he was so enthusiastic that he began sketching the music before the formal commission finally reached him. He composed the large score between November 1909 and March 1910; the final details of the full score were finished by May 18. The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution.

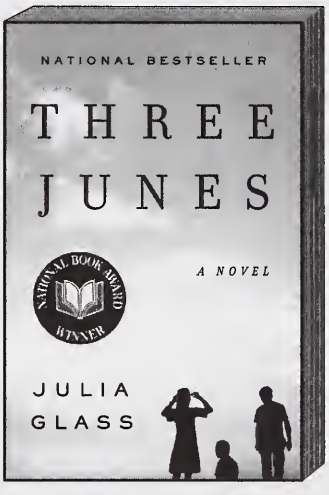
The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy), and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul (which is preserved in a casket in the form of an egg), and who has an enchanted garden in which he keeps thirteen captured princesses. Many valiant knights have tried to rescue the princesses, but all have been captured and turned to stone.

The suite opens with the ballet's introduction, with its mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique invented by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted

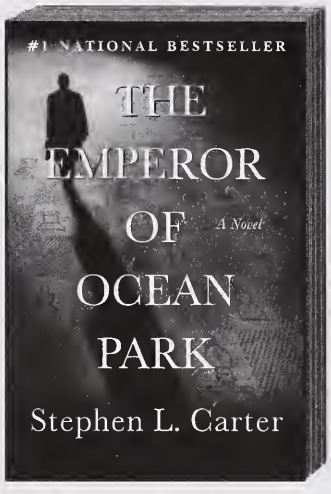
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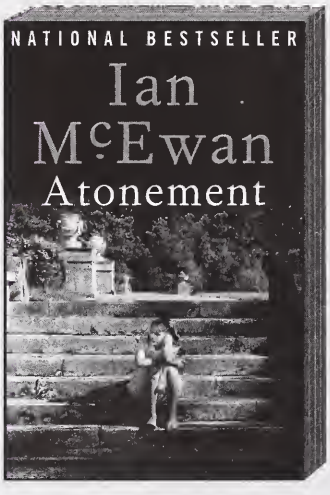
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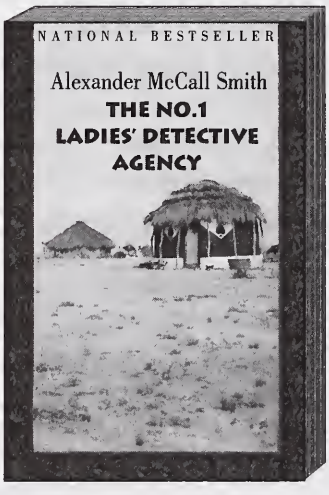
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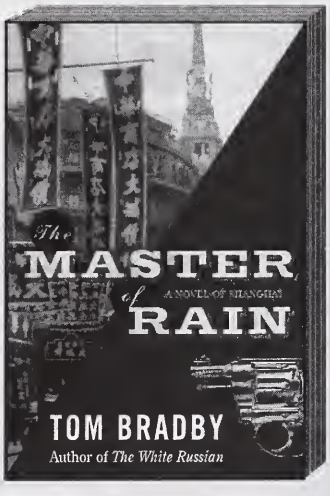
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Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it flutters around a tree bearing golden apples. The Firebird appeals to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—as a token before allowing it to depart.

Thirteen enchanted princesses, the captives of Kashchei, appear—tentatively at first—shake the apple tree, then use the fallen apples for a game of catch. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song).

In pursuit of the princesses, Ivan Tsarevich enters the palace, where he is captured by the monsters that serve as Kashchei's guards. The suite then jumps to the point at which Kashchei begins to turn Ivan into stone, making a series of magic gestures: one—two—. . . But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy.

The Firebird also indicates to the Prince where he can find—and destroy—the soul of Kashchei, whereupon all the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but its music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

There are things in the *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in *The Rite of Spring*), and the predilection for using ostinatos to build up passages of great excitement. In listening to this familiar score, we may be able to sense afresh the excitement of being on the verge of a revolution.

—Steven Ledbetter

GUEST ARTISTS

Robert Spano



Music director of the Atlanta Symphony Orchestra and the Brooklyn Philharmonic, Robert Spano is recognized internationally as one of the most imaginative conductors of his generation. In addition to these posts, Mr. Spano was recently appointed director of the Festival of Contemporary Music at the Boston Symphony Orchestra's Tanglewood Music Center for 2003 and 2004. In this position he will be responsible for artistic programming and will conduct many of the works performed during the Festival. Mr. Spano recently received two Grammy awards (Best Classical Album and Best Choral Album) for his recording of Vaughan Williams's *A Sea Symphony* with the Atlanta Symphony Orchestra and Chorus on Telarc. The Atlanta Symphony Orchestra's 2002-03 season marks Robert Spano's second as its music director. Under his direction the orchestra premiered a major new work by celebrated young composer Jennifer Higdon, his first commission as music director. Other season highlights included semi-staged performances of John Adams's acclaimed oratorio, *El Niño,* both in Atlanta and to open the

Ravinia Festival, and concerts featuring Golijov's *Last Round* and selections from David Del Tredici's *Child Alice*. Music director of the Brooklyn Philharmonic since 1996, Mr. Spano has renewed his contract through the 2003-04 season. He designed a series of unique programs for the Philharmonic's 2002-03 season, which celebrated the healing powers of faith, magic, invention, laughter, and literature as depicted in music. It included three co-productions with the Brooklyn Academy of Music: the New York Premiere of *La Pasión Según San Marcos* by Osvaldo Golijov, Mark Morris's *Hard Nut*, and a production of *Così fan tutte* with director Jonathan Miller. This season Mr. Spano returned to conduct the Cleveland Orchestra, the Cincinnati and St. Louis symphonies, and the City of Birmingham Symphony Orchestra, and appeared with the BBC Symphony in the British premiere of Saariaho's *L'Amour de loin*. In summer 2003 he conducts two programs with the Chicago Symphony Orchestra at the Ravinia Festival. In addition to *A Sea Symphony*, Mr. Spano has also recorded Rimsky-Korsakov's *Scheherazade* for Telarc. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, he is a graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian; he continued his studies at the Curtis Institute of Music with the late Max Rudolf. Robert Spano has been featured on CBS's *Late Night with David Letterman*, CBS's *Sunday Morning*, A&E's *Breakfast with the Arts*, and PBS's *City Arts*. Mr. Spano lives in Atlanta. He made his Boston Symphony debut at Symphony Hall in February 1991 while serving as the BSO's assistant conductor and has returned frequently to lead the orchestra both here and at

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Symphony Hall. This weekend, in addition to tonight's concert, he performs in several works during the Festival of Contemporary Music. On Sunday morning he will give John Cage's *Lecture on Nothing*. Sunday evening, he and Ursula Oppens will perform Olivier Messiaen's two-piano *Visions de l'Amen* as part of the Fromm Concert at Tanglewood. Monday evening he conducts the Tanglewood Music Center Orchestra in performances of Oliver Knussen's Violin Concerto and Jennifer Higdon's Concerto for Orchestra.

Midori



In the 2002-03 season, violinist Midori celebrates her twentieth year of performing before the public. Her performing schedule, balanced between recitals with Robert McDonald and appearances with the most prestigious symphonic ensembles, takes her to the great concert stages of Europe, North America, and the Far East. The 2002-03 season also marks the 10th anniversary of Midori & Friends, the non-profit organization Midori founded to bring free music instruction programs throughout the school year to thousands of children who need them. In the two decades of her career, Midori has worked with such artists as Claudio Abbado, Vladimir Ashkenazy, Emanuel Ax, Jonathan Biss, Daniel Barenboim, Leonard Bernstein, Sir Colin Davis, Christoph Eschenbach, Nobuko Imai, Mariss Jansons, Yo-Yo Ma, Kurt Masur, Zubin Mehta, Sir Simon Rattle, Esa-Pekka Salonen, Isaac Stern, and Pinchas Zukerman. She has appeared with such orchestras as the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the New York Philharmonic, the Berlin Philharmonic, the Israel Philharmonic, the London Symphony Orchestra, the NDR Symphony Orchestra Hamburg, the Orchestre de Paris, the Royal Concertgebuow Orchestra, the Bavarian Radio Orchestra, and the Vienna Philharmonic. Midori records exclusively for Sony Classical. A new recording of French recital repertoire by Saint-Saëns, Debussy, and Poulenc was released in the summer of 2002, featuring Midori and her duo partner of more than fifteen years, pianist Robert McDonald. Midori was born in Osaka, Japan, in 1971 and began studying the violin with her mother, Setsu Goto, at a very early age. In 1982, after Zubin Mehta first heard her play, he invited her to be a surprise guest soloist for the New York Philharmonic's traditional New Year's Eve concert, on which occasion she received a standing ovation and the impetus to begin a major career. Midori lives in New York City with her two dogs, Franzie (after Franz Joseph Haydn) and Willa (after Willa Cather, one of Midori's favorite writers). Her violin is the 1734 Guarnerius del Gesu "ex-Huberman," which is on lifetime loan to her from the Hayashibara Foundation. Midori made her Boston Symphony Orchestra debut in July 1986 performing Leonard Bernstein's *Serenade (after Plato's "Symposium")* under the composer's direction. She was at Tanglewood most recently for two concerts in July 1994; her most recent BSO appearances were this past February in Boston and Hartford, Connecticut, when she played the Sibelius concerto.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

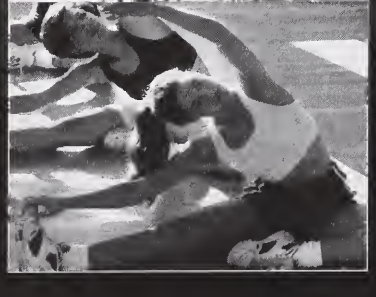
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Works by Janáček

SATURDAY, AUGUST 9
Panel: **Janáček: Biographical Issues**

Coming of Age as a Composer
Works by Křižkovský, Rubinstein, Smetana, Janáček, Dvořák

Music and Storytelling
Works by Janáček, Fibich, Smetana, Dvořák

SUNDAY, AUGUST 10
Panel: **Janáček as Theorist: Language and Culture**

The Music of Language and Fantasy
Works by Janáček

Contemporary Insiders
Works by Foerster, Suk, Janáček, Novák

FRIDAY, AUGUST 15
Symposium: **Janáček's World: Modernism and Nationalism**

Folklore from the Field to the Parlor
Performance with commentary

SATURDAY, AUGUST 16
Panel: **Janáček and Music Today**

Czech Modernism
Works by Janáček, Brod, Martinů, Haas, Ostrčil

The Diary of One Who Vanished
Song cycle by Janáček

The Symphonic Imagination
Works by Tchaikovsky, Suk, Novák, Janáček

SUNDAY, AUGUST 17
The Diary of One Who Vanished
Song cycle by Janáček

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Works by Stravinsky, Hindemith, Bartók, Szymanowski, Janáček

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Ludwig van Beethoven (1770-1827)
Leonore Overture No. 3

First performance: March 29, 1806, to open a performance of Beethoven's opera "Fidelio," Ignaz von Seyfried cond. *First BSO performances of the overture*: March 1882, Georg Henschel cond. *First Tanglewood performance*: August 5, 1937 (the BSO's first Tanglewood concert), Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 1, 1998, Tanglewood Music Center Orchestra, Joel Smirnoff cond. *Most recent BSO performance at Tanglewood*: August 18, 1996, Christoph Eschenbach cond.

Beethoven's love affair with opera was long and not fairly requited. During the last four years of his life, he cherished a plan to collaborate with the poet Franz Grillparzer on a work based on the legend of the fairy Melusine, and the success of the one opera he actually wrote, the work that began as *Leonore* and came finally to be called *Fidelio*, came slowly and late, and at the cost of immense pain. That Beethoven, over the course of a decade, wrote four overtures for the work tells its own story. These four works embody three distinct concepts, *Leonore* No. 2 (1805) and *Leonore* No. 3 (1806) being variant workings-out of the same design, while the *Fidelio* Overture (1814) is the most different of the bunch. *Fidelio* is the one that normally introduces performances of the opera, which is in accordance with Beethoven's final decision on the question, and *Leonore* No. 3 is the most popular of the four as a concert piece. (*Leonore* No. 3 also shows up in the opera house from time to time, as a sort of aggressive intermezzo before the finale, but that is strictly a touch of conductorial vanity, and the fact that Mahler was among the first so to use the piece does not in any way improve the idea.)



Leonore-Fidelio is a work of the type historians classify as a "rescue opera," a genre distinctly popular in Beethoven's day. A man called Florestan has been spirited away to prison by a right-wing politician by the name of Don Pizarro. Florestan's whereabouts is not known, and his wife, Leonore, sets out to find him. To make her quest possible, she assumes male disguise and takes the name of Fidelio. She finds him. Meanwhile, Pizarro gets word of an impending inspection of the prison by a minister from the capital. The presence of the unjustly held Florestan is compromising to Pizarro, who determines simply to liquidate him. At the moment of crisis, Leonore reveals her identity and a trumpeter on the prison tower signals the sighting of the minister's carriage.

Leonore No. 3 tells the story. It traces, at least, a path from darkly troubled beginnings to an anticipation of the aria in which Florestan, chained, starved, deprived of light, recalls the happy springtime of his life; from there to music of fiery energy and action, interrupted by the trumpet signal (heard, as it is in the opera, from offstage); and finally to a symphony of victory. In Beethoven's music, humanistic idealism transcends the claptrap and melodrama of the libretto. In a way, *Leonore* No. 3 is the distillation of the *Fidelio* ideal. It is too strong a piece and too big, even too dramatic in its own musical terms, effectively to introduce a stage action. Beethoven allowed its use for only two performances of *Leonore*, and for the next revival, the extensively rewritten *Fidelio* of 1814, there was a new overture, less overwhelming and more appropriate. *Leonore* No. 3, however, stands as one of the great emblems of the heroic Beethoven, a potent and controlled musical embodiment of a noble passion.

—Michael Steinberg

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PHOTO: MICHAEL LUTCH

Robert Schumann (1810-1856)
Piano Concerto in A minor, Opus 54

First performance: December 4, 1845, Dresden, Ferdinand Hiller cond., Clara Schumann, soloist. *First BSO performances*: October 1882, Georg Henschel cond., Carl Baermann, soloist. *First Tanglewood performance*: July 28, 1956, Charles Munch cond., Rudolf Serkin, soloist. *Most recent Tanglewood performance*: July 21, 2000, Jeffrey Tate cond., Hélène Grimaud, soloist.

Clara Schumann, *née* Wieck, was a celebrated keyboard artist from her youth, and she was renowned through her long life (1819-1896) for her musical intelligence, taste, sensibility, warm communicativeness, and truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was profoundly attached to her when he was in his early twenties and she in her middle thirties—and indeed all his life, though eventually at a less dangerous temperature—never ceased to value her musical judgment.



Robert and Clara's marriage, though in most ways extraordinarily happy, was difficult, what with his psychic fragility and her demanding and conflicting roles as an artist, an artist's wife, and a mother who bore eight children in fourteen years. They met when Clara was nine and Robert—then an unwilling and easily distracted, moody, piano-playing law student at the University of Leipzig—came to her father, the celebrated piano pedagogue Friedrich Wieck, for lessons. It was in 1840, after various familial, legal, psychological, and financial obstacles, that they married. Most of Schumann's greatest piano works come from the difficult time preceding their marriage. 1840 became his great year of song.

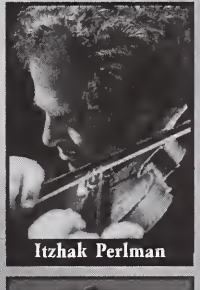
Clara Schumann was ambitious for her thirty-year-old husband and urged him to conquer the world of orchestral music as well. He had actually ventured into that territory a few times, making starts on four piano concertos and writing a rather jejune symphony in G minor, but he had not yet met with success. He now went ahead and produced a superb Concert Fantasy with Orchestra for Clara, as well as writing two symphonies: the first version of the D minor (now known almost exclusively in its revised form of 1851 and listed as No. 4) and the *Spring* (listed as No. 1). He could interest neither publishers nor orchestras in the one-movement Concert Fantasy, and so he expanded it into a full-length three-movement concerto. In doing so he revised the original Fantasy, making choices, as almost always he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. (One can only guess whether the revisions reflect Schumann's own musical convictions or responses to the urgings of the more conservative Clara.) The full-dress, three-movement concerto was introduced by Clara in Dresden in December 1845.*

In 1839, Robert had written to Clara: "Concerning concertos, I've already said to you they are hybrids of symphony, concerto, and big sonata. I see that I can't write a concerto for virtuosi and have to think of something else." He did. Now, in June 1945, while the metamorphosis of the Concert Fantasy was in progress, Clara Schumann noted in

*The Fantasy in its original form was not heard again until the summer of 1967, when, not far from where you are sitting now, the late pianist Malcolm Frager played it at a reading rehearsal with the Tanglewood Music Center Orchestra, Erich Leinsdorf conducting. The following summer, also at Tanglewood but with the Boston Symphony, Frager and Leinsdorf gave the Fantasy its first public performance, this time using it as the first movement of the piano concerto. Frager was a fervent champion of the original version of the first movement, playing it whenever he could persuade a conductor to let him do so.


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her diary how delighted she was at last to be getting "a big bravura piece" out of Robert (she meant one with orchestra), and to us, even if it is not dazzling by Liszt-Tchaikovsky-Rachmaninoff standards, the Schumann concerto is a satisfying occasion for pianistic display, while of course being also very much more than that. (On the other hand, compared to the concertos by Thalberg, Pixis, and Herz that Clara had played as a young prodigy, Schumann's concerto, considered strictly as bravura stuff, is tame by comparison.)

Schumann's "something else" was noticed. Most of the chroniclers of the first public performances, along with noticing how effective an advocate Clara was for the concerto, were also attuned to the idea that something new—and very pleasing—was happening in this work. Many of them noted as well that the concerto needs an exceptionally attentive and sensitive conductor. F.W.M., who reviewed the first performance in Leipzig on New Year's Day 1846 for the *Neue Zeitschrift für Musik*, wrote that the many interchanges between solo and orchestra made the first movement harder to grasp at first hearing than the other two. One thing that strikes us about this first movement—but perhaps only in a very good performance—is how mercurial it is, how frequent, rapid, and sometimes radical its mood-swings are. Or, to put it another way, how Schumannesque it is.

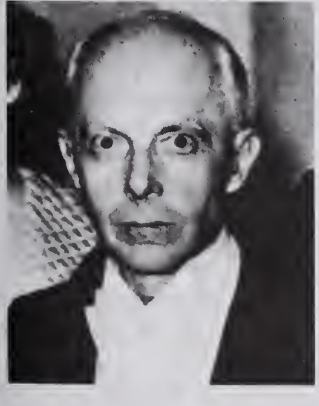
Clara Schumann noted in her diary the delicacy of the way the piano and orchestra are interwoven, and among the pianist's tasks is sometimes to be an accompanist—the lyric clarinet solo in the first movement is the most prominent example. And to be a good accompanist means to be a superlative musician: intuitive, alert, ever listening. The pianist gets a grand, wonderfully sonorous cadenza at the end of the first movement, but above all the Schumann concerto is a work of conversation both intimate and playful—whether in the almost whimsically varied first movement, the confidences exchanged in the brief middle movement, or in the splendidly energized finale.

—Michael Steinberg

Béla Bartók (1881-1945)
Concerto for Orchestra

First BSO performances (world premiere): December 1944, Serge Koussevitzky cond. *First Tanglewood performance*: July 22, 1956, Pierre Monteux cond. *Most recent Tanglewood performance*: August 9, 1997, Charles Dutoit cond.

For Bartók, the *Anschluss*, Hitler's occupation of Austria on March 11, 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.



> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them;...but I'm afraid we cannot allow ourselves to joke like this, for we

must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for more than three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not

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a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Saranac Lake in upstate New York; here he wrote most of the new work between August 15 and October 8, 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the *fugato* sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience. It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she later recalled in her book on Bartók's last years):

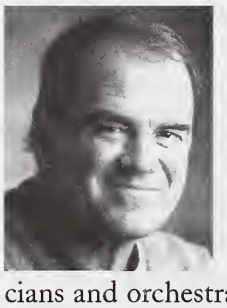
> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin; the Third Piano Concerto, finished but for the last seventeen measures; and the unfinished Viola Concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—Steven Ledbetter

GUEST ARTISTS

Hans Graf



Hans Graf, currently music director of the Houston Symphony, first appeared with that ensemble in March 2000 conducting John Adams's *Century Rolls*, with pianist Emanuel Ax, and Schubert's *Great* C major symphony. Less than two years later, he took the podium as the orchestra's fifteenth music director. The Austrian-born Mr. Graf recently resigned as music director of Canada's Calgary Philharmonic Orchestra after seven seasons. He is in his fifth season with the Orchestre National Bordeaux Aquitaine in France. Believing "there is something to learn from musicians and orchestras every day," Mr. Graf appears as guest conductor all over the globe. In the United States, he has conducted the major orchestras of Boston, Cleveland, St. Louis, and Pittsburgh, as well as many other important ensembles. Internationally, he conducts in the major concert halls of Scandinavia, France, Italy, England, Japan, and Australia. He has appeared with the Vienna Philharmonic, the Vienna Symphony, and the Leipzig Gewandhaus Orchestra, as well as the St. Petersburg Philharmonic and Israel Philharmonic. He has been part of major European festivals including Maggio Musicale Fiorentino, Savonlinna (Finland's opera festival), Bregenz, Vienna, Aix-en-Provence, and, most importantly, for thirteen successive seasons, Salzburg. Mr. Graf first conducted the Vienna State Opera in 1981 and has since appeared at major opera houses in Berlin, Munich, Paris, and Rome. His extensive opera repertoire includes several premieres. His discography includes Mozart's and Schubert's complete symphonies and the premiere recording of Zemlinsky's opera *Es war einmal*. He is currently recording the complete orchestral works of Henri Dutilleux with the Orchestre National Bordeaux Aquitaine. Hans Graf's route to the podium was circuitous. Though he studied the violin with his father from age six and piano from age eight, he didn't enjoy music very much until his teenage years. Through his brother-in-law, a fine musician, he discovered the orchestral works of Debussy, Ravel, Bartók, and Stravinsky and began to envision his future as a conductor. He trained in Graz, Italy, and Russia. His international career was launched in 1979 when he was awarded first prize at the Karl Böhm Competition. In 1984 he was appointed music director of the Mozarteum Orchester in Salzburg, a post he held for ten years. In June 2002, Mr. Graf was awarded the Chevalier de l'Ordre de la Legion d'Honneur by the French government for championing French music around the world. He and his wife, Margarita, have homes in Salzburg and Houston. They have one daughter, Anna, who lives in Paris. Hans Graf made his Boston Symphony debut in March 1995 with an all-Mozart program, and has conducted the orchestra each year since 1997, making his Tanglewood debut in August of that year. His most recent appearances with the BSO were for two concerts at Tanglewood in July 2002; he also conducted the TMC Orchestra during that summer's Tanglewood on Parade concert.

Nelson Freire



Born in Brazil, Nelson Freire began piano studies at the age of three with Nise Obino and Lucia Branco, who had worked with a pupil of Liszt. He made his first public appearance at five with Mozart's A major sonata, K.331. In 1957, after winning the Rio de Janeiro International Piano Competition with his performance of Beethoven's *Emperor* Concerto, the president of Brazil presented him with a financial scholarship which allowed him to study with Bruno Seidlhofer, teacher of Friedrich Gulda, in Vienna. Seven years later, he won the Dinu Lipatti Medal in London, as well as first prize at the International Vianna da Motta Competition in Lisbon. Nelson Freire's international career began in 1959 with recitals and concerts in the most important cities of Europe, the United States, South and Central America, Japan, and Israel. He has collaborated with such distinguished conductors as Pierre Boulez, Charles Dutoit, Valery Gergiev, Hans Graf, Eugene Jochum, Lorin Maazel, Kurt Masur, Rudolf Kempe (with whom he toured several times in the United States and Germany with the Royal Philharmonic Orchestra), John Nelson, Václav Neumann, Seiji Ozawa, André Previn, Gennady Rozhdestvensky, David Zinman, and Hugh Wolff, performing with such orchestras as the Berlin Philharmonic, Munich Philharmonic, Bayerische Rundfunk, Concertgebouw Orchestra of Amsterdam, Rotterdam Philharmonic, Tonhalle Orchestra of Zurich, Vienna Symphony, Royal Philharmonic, London Symphony, Israel Philharmonic, Czech Philharmonic, Orchestre National de France, Orchestre de Paris, Radio France Philharmonic, Monte Carlo Orchestra, the Orchestre de la Suisse Romande, and the major orchestras of Baltimore, Boston, Chicago, Cleveland, Los Angeles, Montreal, New York, and Philadelphia. In 1999, Nelson Freire marked the 150th anniversary of Chopin's death with a performance of the composer's Concerto No. 2 in Warsaw. Recent orchestral engagements have included the St. Petersburg Symphony in St. Petersburg, the Prague Spring Festival with the Orchestre National de France, performances in Baltimore, Boston, Montreal, New York, and Utah, and with the English Chamber Orchestra (in France and Portugal) and Orchestra della Svitzerra Italiana. Recital engagements have included Brussels, Paris, Rome, Munich, Lisbon, Luxembourg, Zurich, and a triumphant return to Toronto after a seventeen-year absence. Mr. Freire's 2002-03 engagements include a European tour with Riccardo Chailly and the Concertgebouw Orchestra of Amsterdam, and performances with the Orchestra G. Verdi of Milan, the Tonhalle Orchester Zurich, NHK of Tokyo, and in Brazil. Nelson Freire has recorded for the Sony/CBS, Teldec, Deutsche Grammophon, IPAM, and London labels. In 1999, Philips released a CD of Mr. Freire's most coveted performances in their series "Great Pianists of the 20th Century." His recording for Sony Classical of Chopin's Twenty-four Preludes received the Prix Edison. In October 2001 Mr. Freire signed an exclusive contract with Decca. His Chopin recording for that label received the Diapason d'or, the Grand Prix de l'Académie Charles Cros, and the Choc du Monde de la Musique, among other awards. He recently recorded a Schumann disc for release this fall. Mr. Freire's 2003-04 season includes a coast-to-coast tour of the United States in both orchestral and recital performances. Nelson Freire made his BSO debut at Tanglewood in August 1999 with Chopin's F minor piano concerto. He made his BSO subscription series debut in March and April 2000 with Rachmaninoff's Piano Concerto No. 2, also traveling with the orchestra on that occasion to Carnegie Hall and the Kennedy Center. His most recent performance with the orchestra was in Brahms's Concerto No. 2 at Tanglewood in August 2000.

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- Allegro con fuoco
- Andante
- Scherzo: Presto
- Finale: Presto

STRAVINSKY — Capriccio for piano and orchestra
- Presto—
- Andante rapsodico—
- Allegro capriccioso, ma tempo giusto

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NOTES ON THE PROGRAM

Carl Maria von Weber (1786-1826)
Symphony No. 1 in C, Opus 19

Date of composition: December 14, 1806-January 2, 1807; presumably performed not long after, at the court of Duke Eugen of Württemberg-Öls in Upper Silesia (see below). *This is the first performance by the Boston Symphony Orchestra.*



Carl Maria von Weber was practically born "on the road," during the peregrinations of the "Weber Theatre Company," a group of traveling actors and musicians organized by his father, Franz Anton, after he retired from his position of "Town Musician" in Eutin (province of Holstein). Carl Maria thus received his first music lessons while in transit, but his father eventually turned the boy's musical training over to others as they traversed Austria and Germany: counterpoint in Salzburg with Michael Haydn, singing and composition in Munich with "Valesi" (Johann Evangelist Wallishauser) and Johann Nepomuk Kalcher, and composition in Vienna with Abbé Vogler. Weber was a very gifted student; he had long fingers that enabled him to stretch a twelfth (an octave and a fifth) on the piano, and a lovely singing voice, which he lost, however, in a bizarre accident in which, drunk, he ingested acid that had been stored in a wine bottle.

Given the theatrical milieu of Weber's upbringing and his (albeit lost) vocal gifts, it is really no surprise that he distinguished himself as an opera composer, with such works as *Der Freischütz*, *Euryanthe*, and *Oberon*, the latter conducted in London shortly before he died of tuberculosis. He held a number of important musical posts, led a somewhat

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itinerant professional life—in the manner of his childhood—and was even sent to prison and subsequently banished for an innocent involvement in a scandal involving money and politics. He eventually overcame this shadow on his record to earn his most important position, that of Königlich Kapellmeister in Dresden. It was in the employ of Duke Eugen of Württemberg-Öls in Upper Silesia, however, that he composed his only two symphonies, both in C major, the first of which is being played today.

Like other court composers, Weber had to compose for the forces at hand, which at the Duke's court included one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. This was not at all an unusual complement for the time (1807), and Weber made particularly good use of his woodwinds, no doubt influenced by the Duke's gifts as an amateur oboist. The young composer was ultimately unhappy with the symphony, however, as he later told his friend, critic Johann Friedrich Rochlitz: "I am not really very pleased with anything in it except the minuet and possibly the Adagio. The first Allegro is a wild fantasy movement, perhaps in overture style, in disjointed movements, and the last could have been better worked out."

Despite such self-deprecation, Weber's Symphony No. 1 is a lovely work, purely classical in its formal design, and brimming with melody. Its scoring is transparent, imaginative, and enormously colorful. Not surprisingly, the oboe is featured throughout, but

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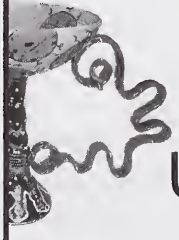
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there are many other wonderful solo moments, in particular the paired horns (a signature color for Weber) that open both the Andante and the finale. The Andante is very dramatic, even operatic, as it seems to hint at a barcarolle with its 6/8 time signature. Above all, the symphony is fast, incredibly energetic from start to finish, beginning with an upward swoop, Allegro con fuoco, by the full orchestra, relaxing into a sober dance in the Andante, regaining momentum with the almost wicked full-orchestra trills that open the Presto scherzo, and finishing up with a Presto finale, a virtuoso exercise in perpetual motion.

—Helen M. Greenwald

Igor Stravinsky (1882-1971)
Capriccio for piano and orchestra

First performance: December 6, 1929, Paris, Ernest Ansermet cond., Stravinsky, soloist. *First BSO performances (first American performances)*: December 1930, Serge Koussevitzky cond., Jesús María Sanromá, soloist. *First Tanglewood performance*: August 4, 1940, Koussevitzky cond., Jesús María Sanromá, soloist. *Most recent Tanglewood performance*: July 24, 1982, Hiroshi Wakasugi cond., André-Michel Schub, soloist

Of all the composers in the Russian tradition, Stravinsky felt closest to Tchaikovsky. This feeling was only confirmed when, in 1928, he composed his ballet *The Fairy's Kiss*, based on the music of Tchaikovsky. After completing that task, which he found to be a sympathetic and delightful one, Stravinsky wished to write some of his own music with the melodic quality and charm of Tchaikovsky's. He also felt the need of a new piano concerto, since he had already performed his Piano Concerto of 1924 many times in Europe and America.

The result was the *Capriccio* for piano and orchestra, a charming bow to the convention of the Baroque *concerto grosso*, in which the body of strings contains its own solo ensemble within itself, adding another measure of variety to the color of the score. Stravinsky composed what became the last movement, the Allegro capriccioso, first. It became the germ of the entire composition and eventually dictated the title of the whole. Throughout the work the piano has a less percussive part than had been the case in Stravinsky's earlier Piano Concerto. Though no one would ever confuse Stravinsky's music with Tchaikovsky's, the influence of the earlier master as Muse makes itself everywhere felt.

—Steven Ledbetter

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 41 in C, *Jupiter*

First performance: Date unknown; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performances*: February 1885, Wilhelm Gericke cond. *First Tanglewood performances*: July 20 and 22, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 3, 2001, David Robertson cond.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influential-

ly placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court.



Mozart's attempt to improve his family's situation during the difficult summer of 1788 is clearly apparent in the "minor" works he was composing at the time, along with the three symphonies that were to be his last in the genre (nos. 39, 40, and 41). The smaller works are all either educational or easy compositions that might be expected to have a good sale when published. It is hardly likely that Mozart would have composed three symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts—concerts that, as far as we know, never actually took place. We can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood among the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could



play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts for the benefit of the composer were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. His last symphonies, along with those of Haydn, marked a miraculous decade of Classical-era accomplishment between 1785 and 1795. Among the works that appeared in this period were Haydn's six *Paris* symphonies (1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (1788-89); and the twelve that Haydn wrote for London (1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese Classical symphony was fully established.

—Steven Ledbetter

GUEST ARTISTS

For a biography of **Hans Graf**, see page 36.

Peter Serkin



American pianist Peter Serkin is acclaimed as one of the world's most thoughtful and individualistic musicians. His rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch, and his father the pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. During the 2002-03 season, Peter Serkin plays recitals in the United States and Europe. Orchestral appearances include the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, National Arts Centre Orchestra of Ottawa, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, and Kansas City Symphony. Over the next two years, Mr. Serkin will perform the complete Bach piano concertos in two programs with Jaime Laredo and the Brandenburg Ensemble. This season, he performs music by Stefan Wolpe with violinist Daniel Phillips, and features Wolpe's *Passacaglia* in his solo recitals to commemorate the 100th anniversary of the composer's birth. He plays the Brahms Piano Quintet with the Orion String Quartet at Caramoor and the Chamber Music Society of Lincoln Center. Ranging from Bach to Berio, Peter Serkin's recordings reflect his distinctive musical vision. "The Ocean that has no West and no East," released by Koch Records, contains compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen. Other recent recordings include Peter Lieberson's *Red Garuda* with the Toronto Symphony and his *Rilke Songs* with mezzo-soprano Lorraine Hunt Lieberson for Bridge Records, the Brahms violin sonatas with Pamela Frank for London, and Dvořák's Piano Quintet with the Orion String Quartet for Arabesque. Peter Serkin lives in Massachusetts with his wife Regina and is the father of five children. He has performed frequently with the Boston Symphony Orchestra since his BSO debut in July 1970, including appearances at Symphony Hall, Tanglewood, and on tour. Earlier this month he appeared in an Ozawa Hall recital with mezzo-soprano Lorraine Hunt Lieberson.

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2003 Tanglewood



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CHANTICLEER

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Jesse Antin, Jay White, Philip Wilder, *alto*
Kevin Baum, Michael Lichtenauer, Matthew Oltman, *tenor*
Eric Alatorre, David Alan Marshall, Mark Sullivan, *baritone & bass*

"Our American Journey"

Juan de Lienas (*fl.* c.1620-50)	Credidi
Juan Gutiérrez de Padilla (c.1590-1664)	Versa est in luctum
From "The Original Sacred Harp":	
William Billings (1746 -1800)	David's Lamentation
A. M. Cagle (1884-1968)	Soar Away
From "Tre Rime di Tasso":	
William Hawley (b.1950)	Fuggi, fuggi, dolor
	Labbra vermiglie e belle
Steven Stucky (b.1949)	Whispers
Brent Michael Davids (b.1959)	The Un-Covered Wagon

INTERMISSION

Jaakko Mäntyjärvi (b.1963)	The Ballad of the Oysterman
arr. Marshall Bartholomew and James Erb	Shenandoah
Stephen Foster (1826-1864), arr. Jack Halloran	Camptown Races
Stephen Foster, arr. Gene Puerling	Jeanie with the Light Brown Hair
Stephen Foster, arr. Halloran	Nelly Bly

A selection of popular songs and spirituals to be announced from the stage

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Notes provided by Chanticleer

American song reflects its geography and its histories; it is not a singular path nor a story of a single people, but instead is part of a flowing, ever-evolving stream of peoples and stories that weave together much like the tributaries of the Mississippi. And like that river, it is broad, awe-inspiring, and always changing in its course. American song, too, is like the American landscape: it can be rugged like the Rockies, contemplative and reverent like the swatch of colors painted across the Blue Ridge, kinetically rhythmic like the trains on their rails as they run into Chicago, or serenely introspective like the waves that wash ashore on the Outer Banks of North Carolina. Like Montana's "big sky," American song has a breadth of horizon that seems to have no limiting boundary.

SPANISH AMERICA

Tonight's journey through the American experience begins in "New Spain," the area ranging from Central America northward up through the coast of California and the mountains of northern New Mexico. The establishment of sophisticated music-making in the Spanish regions of the Americas predates the English regions by over a century. As early as 1523 Pedro de Gante had established a school for the Native Americans in Texcuco, and his compatriot Juan Caro was instructing Native Americans in four-part harmony by 1526. By 1530, Native American choirs in Mexico regularly sang polyphony at Sunday Mass. One of the great American composers to spring from this rich tradition was **Don Juan de Lienas**, who was associated with the Convento del Carmen in Mexico City and the Convento de Nuestra Señora de la Encarnación in the first half of the 1600s. ***Credidi*** is a setting of Psalm 115 for eight parts in two four-part choirs. It is multi-sectional with many changes in meter, and each section builds in intensity and fervor until the final climax in the Doxology, "Gloria Patri, et Filio…"

Credidi

Credidi propter quod locutus sum; ego autem humiliatus sum nimis.	I believed even when I said, "I am greatly afflicted."
Ego dixi in excelssu meo: Omnis homo mendax.	I said in my alarm, "All men are deceitful"
Quid retribuam Domino, pro omnibus quae retribuit mihi?	What shall I render to the Lord, for all the things he hath rendered unto me?
Calicem salutaris accipiam: et nomen Domini invocabo.	The cup of salvation I will take up and I will call upon the name of the Lord.
Vota mea Domino reddam coram omni populo ejus:	My vows to the Lord I will pay in the presence of all his people.
pretiosa in conspectu Domini mors sanctorum ejus.	Precious in the eyes of the Lord is the death of his faithful ones.
O Domine quia ego servus tuus: ego servus tuus, et filius ancillae tuae.	O Lord, I am your servant; I am your servant, the son of your handmaid
Dirupisti vincula mea: tibi sacrificabo hostiam laudis, et nomen Domini invocabo.	You have loosed my bonds: To you I will offer sacrifice of thanksgiving and I will call upon the name of the Lord.
Vota mea Domino reddam in conspectu omnis populi ejus: in atriis domus Domini, in medio tui Jerusalem.	The vows to the Lord I will pay in the presence of all his people, in the courts of the house of the Lord in your midst, O Jerusalem.
Gloria Patri, et Filio,	Glory be to the Father, and to the Son,

et Spiritui Sancto.	and to the Holy Spirit.
Sicut erat in principio, et nunc, et semper,	As it was in the beginning, is now and
et in saecula saeculorum. Amen.	shall be, forever. Amen.

Juan Gutiérrez de Padilla (c.1590-1664) was born in Málaga, Spain, and in the early stages of his career moved to Puebla, Mexico, where he played a central role in defining the style that was to be adopted by his contemporaries. ***Versa est in luctum*** shows the solemn, formalized reverence of his Latin-text works, which include huge numbers of Mass settings, Vespers and Matins Psalms, Responsories, Lamentations, and a Passion on the Gospel of Matthew. This work, like Lienas's *Credidi*, has various sections, but here each grouping specifically portrays the text. Initially, as the vocalists sing "My harp is turned to mourning," we hear strands of melody in staggered imitation, where the vocal lines copy each other. This beginning is a compositional tour de force, for Padilla not only passes the same melody around in a game of catch, but he simultaneously provides it to us turned upside down. When the choir sings "spare me," they finally come together in one unified supplication, imploring mercy. As Padilla concludes the piece with the words "for my days are nothing," the unity of the previous passage becomes "infected" by a gradual fraying at the edges as each voice departs from the unity of the whole. The choir eventually arrives at a concluding harmony, but each voice has arrived there by an independent road.

Versa est in luctum

Versa est in luctum cithara mea, cithara mea,	My harp is turned to mourning,
et organum meum in vocem flentium.	And my music into the voice of weeping.
Parce mihi Domine, nihil enim sunt dies mei.	Spare me, Lord, for my days are nothing.

AMERICAN SINGING SPANS THE LAND

By the early 1800s, there was a movement afoot in America to teach the rudiments of music theory and notation to "regular" folk using various visual aids. In California, Mission fathers used the "Guidonian hand," where each finger represented a specific pitch; a method in which different colored notes indicate different parts was also used. On the Eastern seaboard, a system using shaped notes became widespread, and quickly found its way to the South and Midwest. Shape-note singing is based on a tradition that is nearly 200 years old and continues to this day. Normally, groups gather at a local church or courthouse for a day of singing. Although spectators are welcome, it is really a participatory tradition where all are welcome, even newcomers.

William Billings (1746-1800), a monumental figure in American music history, has the distinction of being the first American composer to publish a book of entirely original works, the *New England Psalm Singer* (1770). ***David's Lamentation*** appeared first in Billings' *Singing Master's Assistant* (1778) but it was its inclusion in *The Sacred Harp* that assured its widespread dissemination across the continent. It is a "fuging" tune (an American psalm or hymn tune that involves textual overlap), a genre that was the rage in Britain and the United States in the eighteenth century. A.M. Cagle's *Soar Away* first appeared in the 1930s in the Denson revision of the *Original Sacred Harp*. Although a "new" work, Cagle has captured the essential features of the older shape-note style in this fuging tune.

William Billings "David's Lamentation"

David the king was grieved and moved
He went to his chamber, and wept;
And as he went he wept, and said,
"Oh my son! Would to God I had died
For thee, Oh Absalom, my son."

A. M. Cagle "Soar Away"
I want a sober mind,
An all sustaining eye,
To see my God above,
And to the heavens fly.
Chorus:
I'd soar away above the sky,
I'd fly to see my God above.
I want a Godly fear,
A quick discerning eye,
That looks to Thee my God,
And see the tempter fly.

TODAY'S AMERICA

American music has always ignored the boundaries between high and low culture, between West and East, between popular and arcane, between black and white. This freedom from constraint has created the American voice. Now more than ever American composers feel not only empowered but obliged to acknowledge the debt of American culture to these original traditions. The four works in this section demonstrate the creative tension between diversity and unity that is inherent in American music and American life.

William Hawley (b.1950) has written works on commission for such groups as the Seattle Choral Company, the Dale Warland Singers, the Aspen Music Festival, and the New London Singers. A New York native, he studied at Ithaca College and the California Institute of the Arts. Regarding his ***Tre rime di Tasso***, commissioned by Chanticleer in 2000, Hawley offers these thoughts: "In composing these settings of Tasso's *rime*, or short lyric poems (Tasso was an Italian poet, 1544-95), I have freely allowed the 16th-century manner to inform my current writing. This great lyric poetry requires a close ear and a swift response in order to reveal its full beauty. I have sought to illuminate, by means of my own musical responses, Tasso's unique and inspiring way of embodying an emotion, as well as his reasoned reaction to it in the same passage or line of verse. These poems reflect Tasso's experience of the extremes of emotion involved in earthly love and its relation to the human mind and spirit."

William Hawley
from "Tre Rime di Tasso"

Fuggi, fuggi, dolor

Fuggi, fuggi, dolor, da questo petto	Flee, flee, sorrow, from this breast
Or che vi torna la gioiosa speme;	and let joyous hope return;
Or che promette al cor pace e diletto,	give promise of peace and delight to my heart,
Tutti fuggite omai, tormenti e pene.	be gone forever, all torment and pain.
Già vicino è'l mio sole: o cieli amici!	Already my light is near: O friendly heavens!
Già s'apressa il mio bene: o dì felici!	Already my goodness unfolds: O day of bliss!
Né, potendo tornar senza partita,	Not being able to return without having departed,
Mi piace che partì la cara vita.	I should be pleased to have left this dear life.

Labbra vermiglie e belle

Labbra vermiglie e belle	Lips vermilion and gracious,
Che sete sì adorata e dolce via	which rest so adored and sweet
D'angelica armonia;	amidst angelic harmonies;
Bianche perle e rubini,	such white pearls and rubies,

dove frange ed affrena	through which Love causes to break, then halt,
Amor la voce di dolcezza piena	that voice so full of sweetness
E gli spiriti vaghi e peregrini;	and that rare and lovely breath;
Boca, suo bel tesoro e di natura,	O mouth, abundant treasure of Nature,
Se nulla toglie a te chi più ne fura,	since you will remain undiminished by the taking,
Né ti manca una gemma od una rosa	nor will you miss a single one of your gems or roses
Per mille baci altrui, perché ti spiace?	after even a thousand more kisses, why should you be
Deh! fa del furto pace,	sorry? Come! make peace with the theft,
E sarai quanto bella ancor pietosa.	and you will be as beautiful as you are sorrowful.

From Tre rime di Tasso; *translation by William Hawley*

Steven Stucky (b.1950) has been commissioned by such prestigious organizations as the Chicago Symphony, the Philadelphia Orchestra, Chanticleer, and the Carnegie Hall Corporation. Since 1980 he has been on the faculty of Cornell University, where at present he is Professor of Music and Chairman of the Music Department. *Whispers* was conceived as a companion piece to his *Drop, Drop Slow Tears*, which was premiered in 1979. The earlier work is constructed around a reminiscence of the music of the Elizabethan composer Orlando Gibbons. Similarly, *Whispers* recalls fragments of William Byrd's motet *Ave verum corpus* (published in 1605), surrounding those fragments with Stucky's own setting of lines from Walt Whitman's *Whispers of Heavenly Death* (1868). Stucky writes: "In both the Whitman and Byrd, thoughts and images of death are so transmuted by the power of great art that the result is not sadness, but instead a kind of mystical exaltation. This is a blessing that we need more than ever in our own time, and one that the superb singing of Chanticleer has delivered to listeners (and composers) for a quarter-century. Inspired as much by Chanticleer's own artistry and style as by Byrd or Whitman, this piece is offered in celebration of those twenty-five wonderful years."

Steven Stucky "Whispers"
Whispers of heavenly death, murmur'd I hear,
Labial gossip of night, sibilant chorals,
Footsteps gently ascending, mystical breezes wafted soft and low,
Ripples of unseen rivers, tides of a current flowing, forever flowing,
I see, just see skyward, great cloud-masses.
Mournfully slowly they roll, silently swelling and mixing,
With at times a half-dimm'd sadden'd far-off star,
Appearing and disappearing.

Brent Michael Davids (b.1959) has written works for Chanticleer, the Joffrey Ballet, Kronos Quartet, and the National Symphony Orchestra. He has received numerous awards and in 1998 was one of six composers invited to the Sundance Institute Film Composer Lab. A member of the Mohican Nation, his music contains elements of Native American tribal music combined with Western compositional techniques. He employs the voices of Chanticleer to evoke the sound of the shakers and drums in Native American ceremonial music, and occasionally calls for the nasal vocal timbre characteristic of its style. He also calls here for the use of nose flutes.

The 1923 silent film *The Covered Wagon* thrilled audiences with its sweeping portrayal of a huge wagon train crossing America, carrying pioneers to Oregon. *Un-Covered Wagon* challenges the notion that Americans spread across an open and untamed landscape. Davids writes, "As I thought about time and space, and the differences in American Indian

life in this regard, I was struck by how one-sided this American expansion is, not only for the old era of black-and-white film, but in today's America too. America creates and sustains an unenlightened legacy of conquering the 'untamed' and wild 'wilderness' for its own uses. However, this legacy is a grand mistake, grand even by the grandest of grandiose yardsticks. Based on a mistaken notion that time is progressing forward, like inches along a ruler, America tramples its way across the earth and its inhabitants as if they were free for the taking. Sanctioned by all sorts of religious dispensations where a glorious 'end of time' reigns care-free and supreme, like protective salvation, this ratified trampling is highly prevalent even today."

Brent Michael Davids "Un-Covered Wagon"
Faith of our fathers, we decree,
To win all nations unto thee:
And through the truth that comes from thee,
Mankind shall then indeed be free.

Ka Akai ke scheech ko naap	You Earth make us,
Nenangpe ke scheech ko wa	We People make you,
Po ma yik	We all live here,
Ga mao we	Always, Ever.

Chanticleer first encountered the music of **Jaakko Mäntyjärvi** (b.1963) in the form of his brilliant and beautiful *Die Stimme des Kindes*, which was included on its most recent Christmas CD, "Christmas with Chanticleer." When considering composers to commission for the ensemble's 25th-anniversary season, Music Director Joseph Jennings felt Mäntyjärvi was a natural choice.

Born in Finland, Jaakko Mäntyjärvi studied English and Linguistics at the University of Helsinki and is currently employed as a translator and computer system manager at The English Centre Helsinki, a private translation company. As a composer, Mäntyjärvi describes himself as an eclectic traditionalist: eclectic in that he adopts influences from a number of styles and periods, fusing them into his own idiom; traditionalist in that his musical language is based on a traditional approach and uses the resources of modern music only sparingly.

The inspiration for ***The Ballad of the Oysterman*** came from an intriguing text by Oliver Wendell Holmes (not the famous lawyer but his father, a doctor and a poet). Mäntyjärvi writes: "The text is a send-up of sentimental Victorian melodrama complete with hero,

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heroine and villain, and an almost surreal conclusion. The music consequently draws on the same genre, hamming it up as it goes along. However, it is modal rather than tonal, with a very strong folk ballad flavor. The music rather quirkily switches between keys so that the foundation constantly seems to be shifting except for the places where a barbershop quartet steals the show."

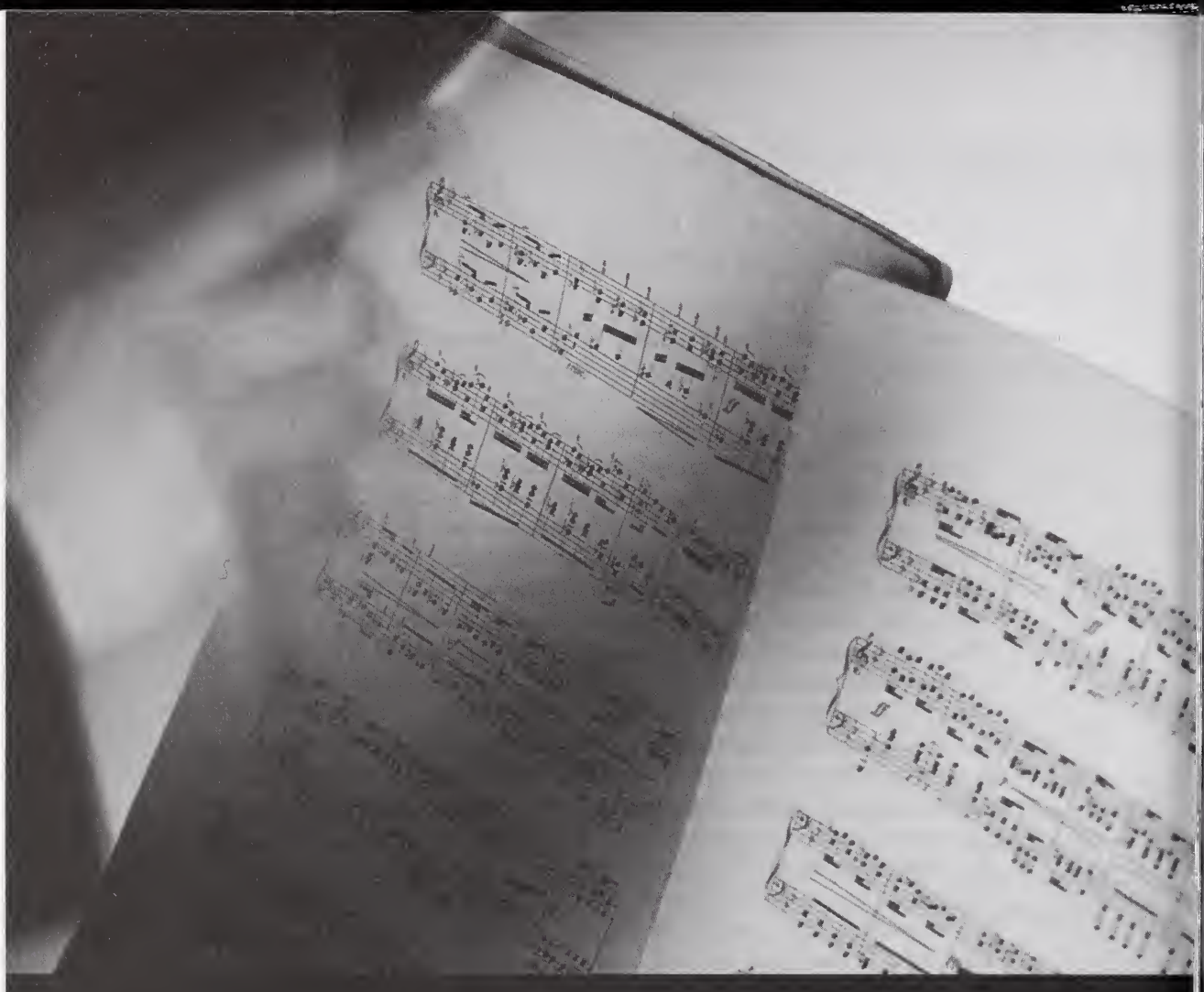
Jaakko Mäntyjärvi "The Ballad of the Oysterman"
It was a tall young Oysterman lived by the riverside,
His shop was just up on the bank, his boat was on the tide.
The daughter of the fisherman, that was so straight and slim,
Lived over on the other bank, right opposite to him.
It was the pensive Oysterman that saw a lovely maid
Upon a moonlight evening a sitting in the shade.
He saw her wave her handkerchief, as much as if to say:
"I'm wide awake, young Oysterman, and all the folks away."
She's wide awake, young Oysterman, and all the folks away.
Then up arose the Oysterman, and to himself said he:
I guess I'll leave the skiff at home, for fear that folks should see.
I read it in the story book that, for to kiss his dear,
Leander swam the Hellespont, and I will swim this here.
And he has leaped into waves and crossed the shining stream,
And he has clambered up the bank, all in the moonlight gleam.
Oh, there were kisses sweet as dew, and words as soft as rain;
But they have heard her father's steps, and in he leaps again.
Out spoke the ancient fisherman: O what was that my daughter?
'Twas nothing but a pebble, sir, I threw into the water.
And what is that, pray tell me, love, that paddles off so far?
'Tis nothing but a porpoise, sir, that's been a swimming past.
Out spoke the ancient fisherman: Now bring me my harpoon,
I'll get into my fishing boat and fix a fellow soon.
Down fell that pretty innocent, as falls a snow-white lamb,
Her hair drooped round her pallid cheeks like seaweed on a clam.
Alas for those two loving ones, she waked not from her swound,
And he was taken with the cramp, and in the waves was drowned.
But Fate has metamorphosed them, in pity of their woe,
And now they keep an oyster shop for mermaids down below.

THE AMERICAN FOLK SONG

Charles Hamm, in his historic *Music in the New World*, observes that folk music played an enormously important role in the early American experience, largely because people of the time prized the oral tradition as much as or more than a literary one. The citizens of this new land were farmers, laborers, indentured servants, sailors, workmen, criminals shipped to the backwaters of America, and refugees who were fleeing poverty or political and religious oppression. Hamm elucidates that these peoples had in common one feature: they were drawn from the non-literate strata of society. Folkloric material and the oral tradition were cultural glue that held this society together and reflected its mores and values.

The gorgeous tune ***Shenandoah*** first appeared on the American continent around 1826 as a sea chantey, but it soon became associated with the West. Its refrain line "Away, I'm bound away, 'cross the wide Missouri" comes back with hypnotic regularity, and it is exactly this structural repetition that made music from the oral tradition so accessible and easy to memorize "by heart."

Of course, the author of much American "folk music" that entered the parlors and living rooms of families everywhere in the mid-nineteenth century, and that has been passed from grandparent to grandchild for 150 years, is actually repertoire composed by Ameri-



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can songster **Stephen Foster** (1826-64). Foster is the quintessential American, born on the Fourth of July on the fiftieth anniversary of the signing of the Declaration of Independence, and the same day that Thomas Jefferson and John Adams died. He tried his hand at business and was at least competent, but his heart was elsewhere: he loved song. He ventured into the songwriting business as a full-time occupation, the first American to do so. He published over 200 original creations, and they aptly capture much of American life in the 1800s. Foster's family heritage was Irish-American, but ironically it was the parody of African-American culture in the blackface minstrel show of the 1800s that first suggested to him that a career in music was possible. Foster wrote seven minstrel tunes in 1844 and seven more in the next year. They are upbeat, jocular, fun-loving, and paint a picture of a euphoric optimism in the rural South. They include such standards as "Away Down South," "Old Uncle Ned," "Oh! Susanna," *Camptown Races*, and *Nelly Bly*. Foster married Jane McDowell in 1850, and the next year the couple had a daughter, Marion. However their marriage quickly disintegrated, and only four years later in 1854, Foster pours out his melancholy in the semi-autobiographical song, ***I Dream of Jeanie with the Light Brown Hair*** that wistfully longs for a youth now lost, for a love now faded.

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ment of American culture. It is supremely ironic that along with the egregious shame and suffering caused by American slavery, it was that reprehensible aspect of our history that also engendered much of the most captivating, sophisticated, and pervasive aspects of American culture. Where would the American cultural landscape be without blues, slide guitar, rhythm-and-blues, doo-wop, Motown, Stax, soul, funk, rap, gospel, ragtime, jazz, bebop, fusion, and—of course—the ancestor of them all, the African-American spiritual?

POPULAR MUSIC OF AMERICA

The occupation of "professional song writer" that Stephen Foster pioneered became a commonplace job in the late 1800s and early 1900s. The songwriting business centered around three emerging and overlapping venues: Tin Pan Alley, Broadway, and Hollywood film. As songwriting flourished, a group of publishers set up shop on 28th Street in New York, a hotbed for music that was to be nicknamed "Tin Pan Alley" for the continual clamor of upright pianos as composers plinked away at their craft. At the same time, American musical theater and the movie industry came into their own. These three venues overlapped and reinforced each other, and aspects of their song repertoire spilled over into another area of American invention—the creation of jazz. The beloved tunes from Broadway shows and Hollywood films provided the musical core for many of the jazz standards.

GUEST ARTISTS

Chanticleer



In 2002-03 the Grammy Award-winning vocal ensemble Chanticleer celebrates its 25th season with concerts across the United States, two European tours, and the release of its 25th CD. Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal repertoire, from Renaissance to jazz, and from gospel to new music. With its seamless blend of twelve male voices ranging from countertenor to bass, the ensemble has earned international renown as "an orchestra of voices." In 2002-03 Chanticleer toured to 23 states, as well as to France, Luxembourg, Italy, Great Britain, Germany, the Netherlands, and Bermuda. November saw the release of a new Teldec CD, "Our American Journey," which spans four centuries of music in North America from the Mexican Baroque to American classics to world premiere commissions. The season closed on June 14 and 15 with "25 and Counting!," free concerts dedicated to the people of San Francisco in celebration of Chanticleer's 25th anniversary. In August 2002 Hinshaw Music, an international choral music publisher, issued the "Chanticleer Silver Jubilee Anthology of Choral Music" in recognition of Chanticleer's invaluable contribution to the art of choral singing. Since 1994, Chanticleer has recorded exclusively for Teldec Classics International. The ensemble's catalog includes the Grammy-winning "Colors of Love," which also won the Contemporary A Cappella Recording Award for Best Classical Album. The ensemble's 2000 release, "Magnificat," a disc of early music devoted to the Virgin Mary, reached the Top 5 on Billboard's Classical Chart. In October 2001, Teldec released the best-selling "Christmas with Chanticleer and Dawn Upshaw." The world-premiere recording of Tavener's *Lamentations and Praises*, released in January 2002, won two 2003 Grammy awards. Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as artistic director until his death in 1997. In 1999, Christine Bullin joined Chanticleer as President & General Director. Music Director Joseph Jennings joined the ensemble as a countertenor in

1983, shortly thereafter assuming his current title. A prolific composer and arranger, Mr. Jennings has provided the group with some of its most popular repertoire. Countertenor Philip Wilder, who joined Chanticleer in 1990, also serves as Assistant Music Director and Director of Education. Chanticleer's commitment to developing the choral repertoire has led to commissions from an ever-growing list of composers. During the 2002-03 season the group premiered works by Brent Michael Davids, Jackson Hill, Jaakko Mäntyjärvi, and Steven Stucky. Past commissions include works by Mark Adamo, Chen Yi, David Conte, Anthony Davis, Guido López-Gavilán, William Hawley, Jake Heggie, Tania León, John Musto, Bernard Rands, Steven Sametz, Carlos Sanchez-Guttierez, Paul Schoenfield, Sir John Tavener, and Augusta Read Thomas. Chanticleer is the recipient of major grants from The National Endowment for the Arts, the California Arts Council, The James Irvine Foundation, The William & Flora Hewlett Foundation, The William Randolph Hearst Foundation, and the City of San Francisco. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and Board of Trustees. Chanticleer's recordings are available on the Teldec Classics and Chanticleer Records labels. The Chanticleer Choral Series is published by Hinshaw Music, Inc., of Chapel Hill, North Carolina. For more information, visit Chanticleer's website at www.chanticleer.org.



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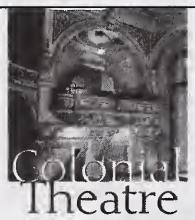


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Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2001-2002 season, members of the Walter Piston Society gave more than $5 million to the endowment and operating budget through life-income gifts and bequests.

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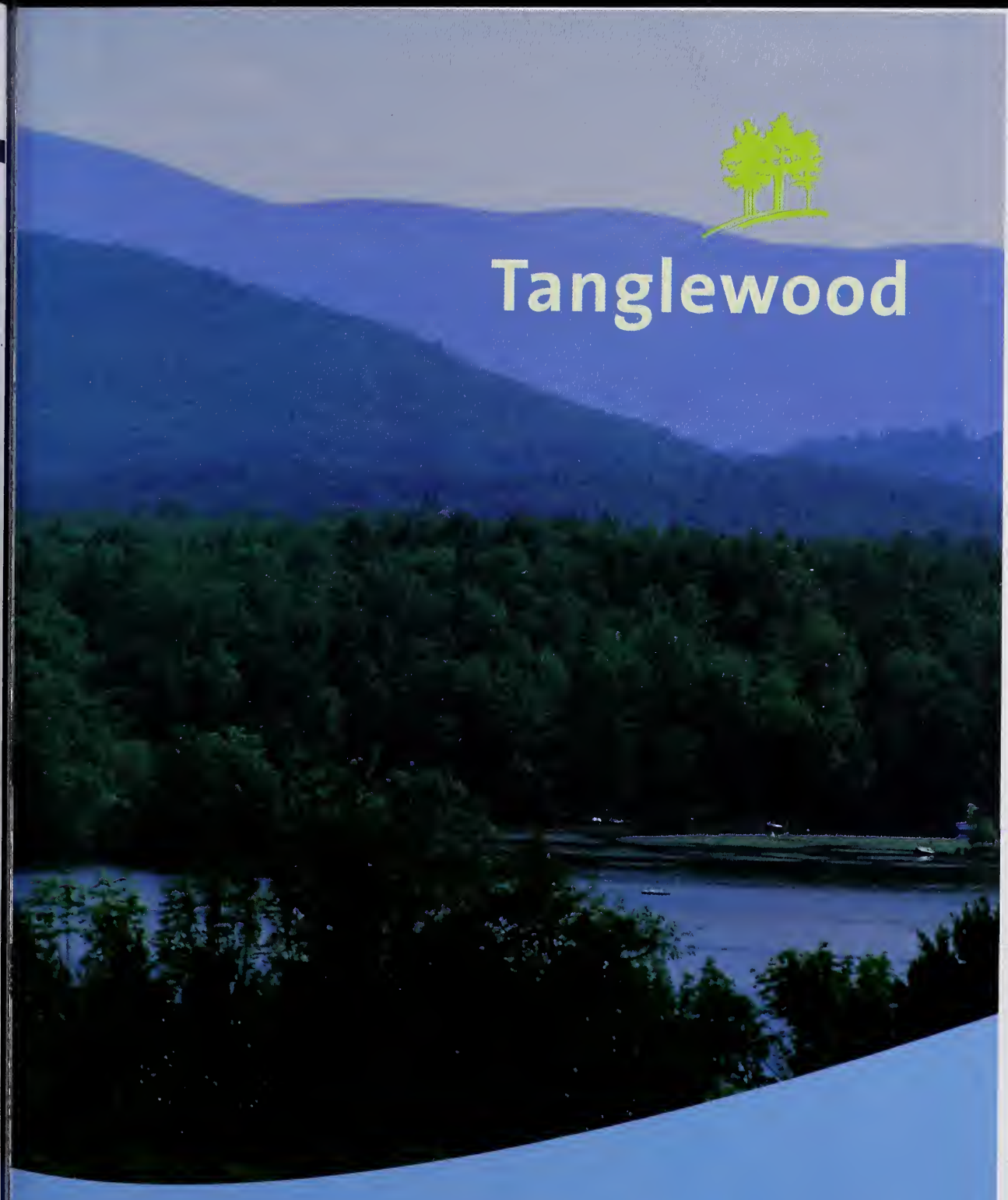
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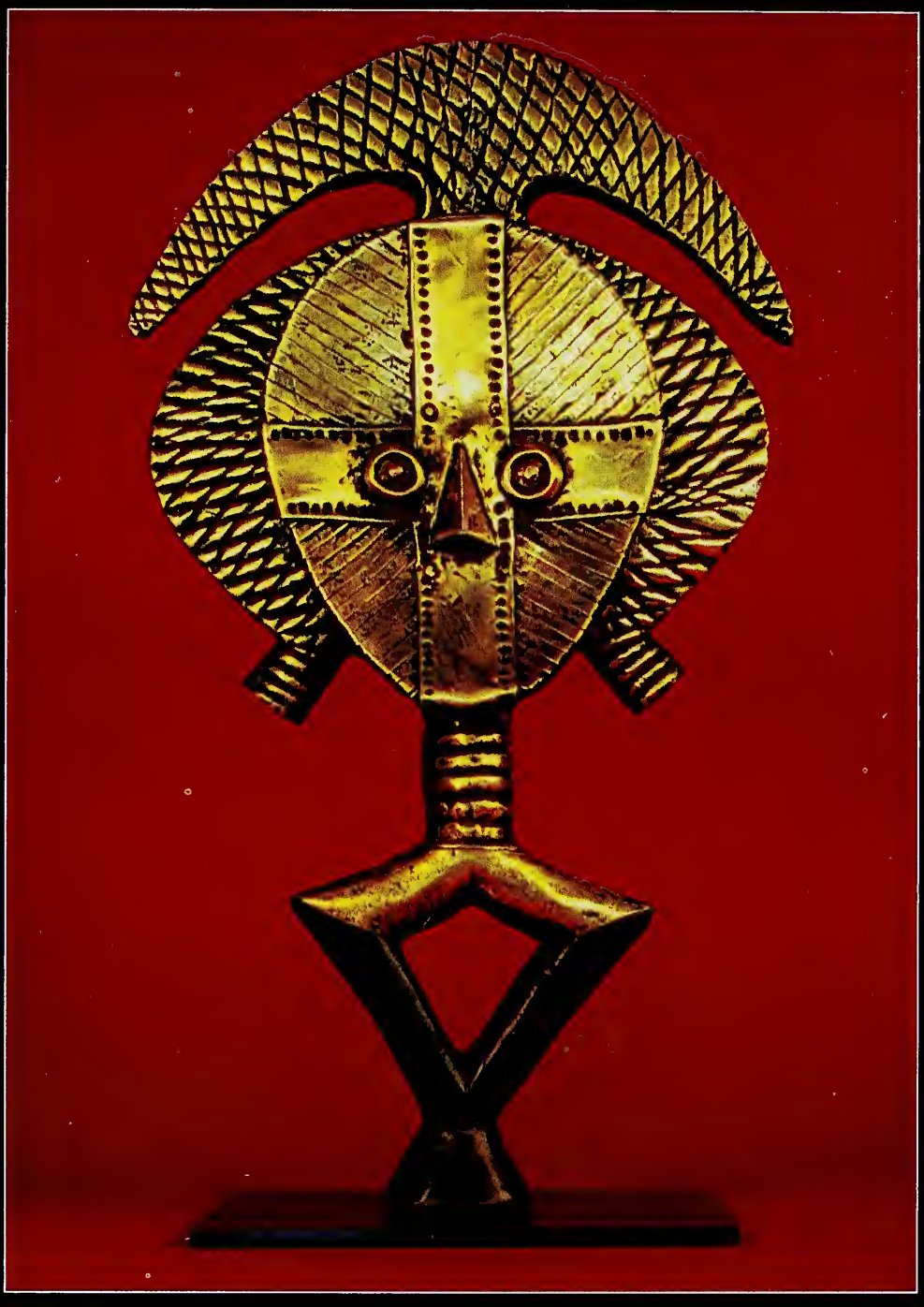




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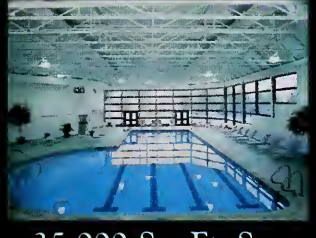
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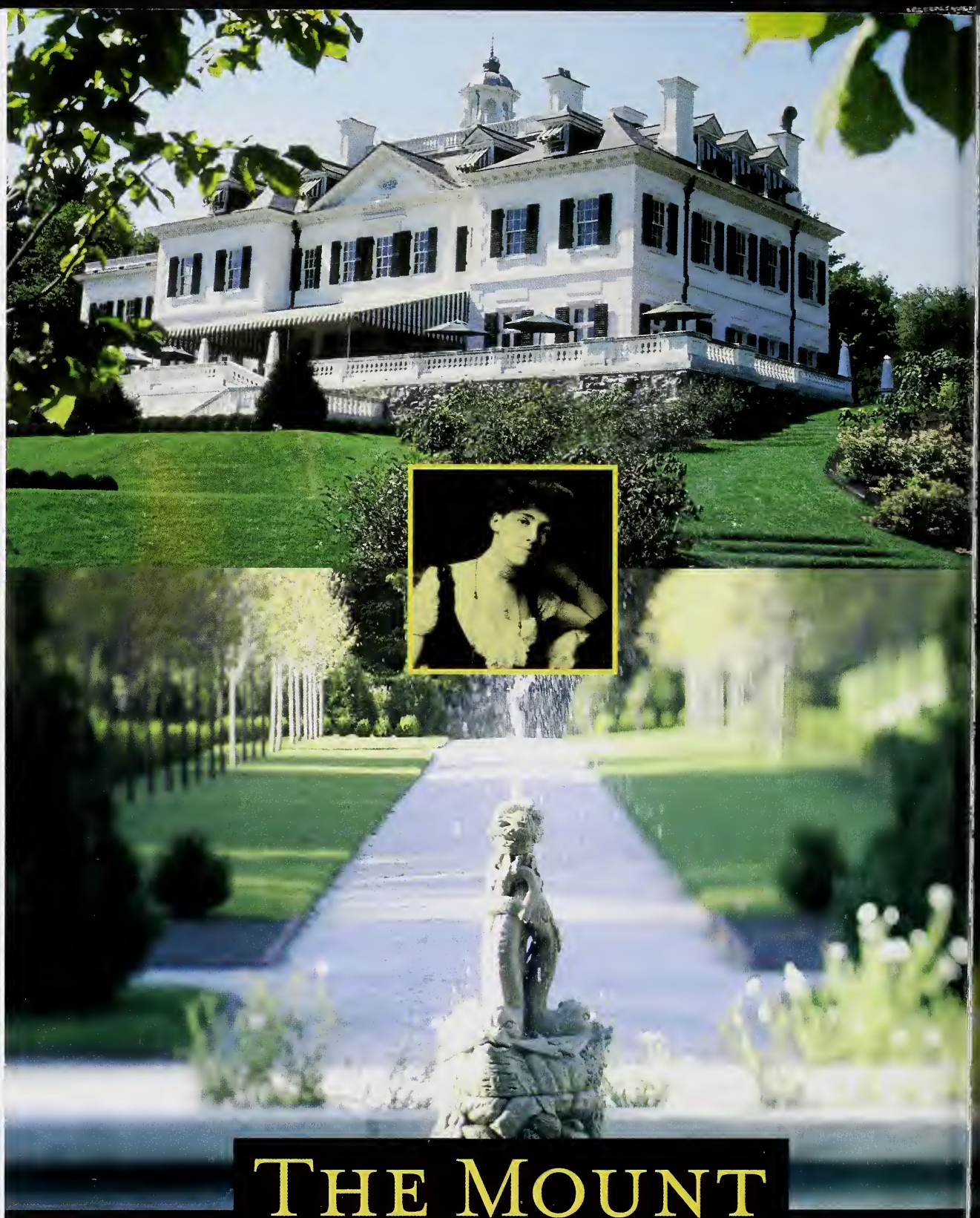
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center: Celebrating the 65th Anniversary of the Music Shed at Tanglewood



An exhibit commemorating the 65th anniversary of the Music Shed at Tanglewood (inaugurated 1938) has been mounted by the BSO Archives in the Tanglewood Visitor Center. Finnish architect Eliel Saarinen was hired in 1937 to design a permanent structure for the Berkshire Symphonic Festival. When his plans exceeded budget, the Festival's Trustees engaged Stockbridge engineer Joseph Franz to modify Saarinen's design. The Shed built with Franz's modifications stands today with few changes, one of those being the Edmund Hawes Talbot Memorial Stage Canopy installed in 1959 to improve the Shed's acoustics.

The exhibit also features items relating to the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen, completed in 1941, and remained the TMC's main performance venue until the opening of Seiji Ozawa Hall in 1994. Besides items preserved in the BSO Archives, the exhibit also features photographs courtesy of the Stockbridge Library Association Historical Collection. Also on display are materials related to the operas by Osvaldo Golijov and Robert Zuidam commissioned by the TMC and receiving their world premieres this summer.

Shown here is the Shed under construction in the spring of 1938. Steel trusses 90 feet long weighing 16 tons were transported by rail from Bethlehem Steel to Lenox, then loaded onto trucks and brought to Tanglewood. Construction of the Shed required more than 300 tons of steel.

Photograph by David Milton Jones

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the twentieth and twenty-first centuries. The summer of 2003 includes TMC Orchestra performances under the direction of Kurt Masur, Rafael Frühbeck de Burgos, James Conlon, and Edo de Waart. Also highlighting the summer are two major special projects. A summer-opening

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Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



residency by choreographer Mark Morris and the Mark Morris Dance Group culminates in performances with TMC musicians of a program choreographed by Morris to music of Bach and Stravinsky, including Morris's and Yo-Yo Ma's collaborative work, "Falling Down Stairs." In mid-August, TMC Vocal and Instrumental Fellows will premiere two newly commissioned operas by TMC alumni composers: Osvaldo Golijov's *Ainadamar* and Robert Zuidam's *Rages d'amours*—the first operas to be commissioned by the BSO for performance by the Music Center since Benjamin Britten's *Peter Grimes* in 1946. Composers Golijov and Zuidam will be in residence through much of the season, working with the Fellows on bringing these works to performance. In addition, the Festival of Contemporary Music will be directed by Robert Spano, who will appear as pianist and speaker as well as conduct the TMC Orchestra. Featured composers will include Jennifer Higdon, George Benjamin, and, in honor of his 80th birthday year, György Ligeti. Also during the Festival, the annual Fromm Concert at Tanglewood will feature pianist Pierre-Laurent Aimard performing the U.S. premiere of Benjamin's *Shadowlines* and several of Ligeti's Etudes, as well as Robert Spano and TMC faculty member Ursula Oppens performing Messaien's *Visions de l'Amen*. Work in new music in 2003 will also include a second collaboration with Shakespeare & Company, whereby TMC Fellowship Composers will create music for the company's production of *King Lear*. A string quartet seminar, this year complemented by a seminar on the performance of piano-and-string chamber music led by Claude Frank and Pamela Frank, will again take place close to the start of the season.

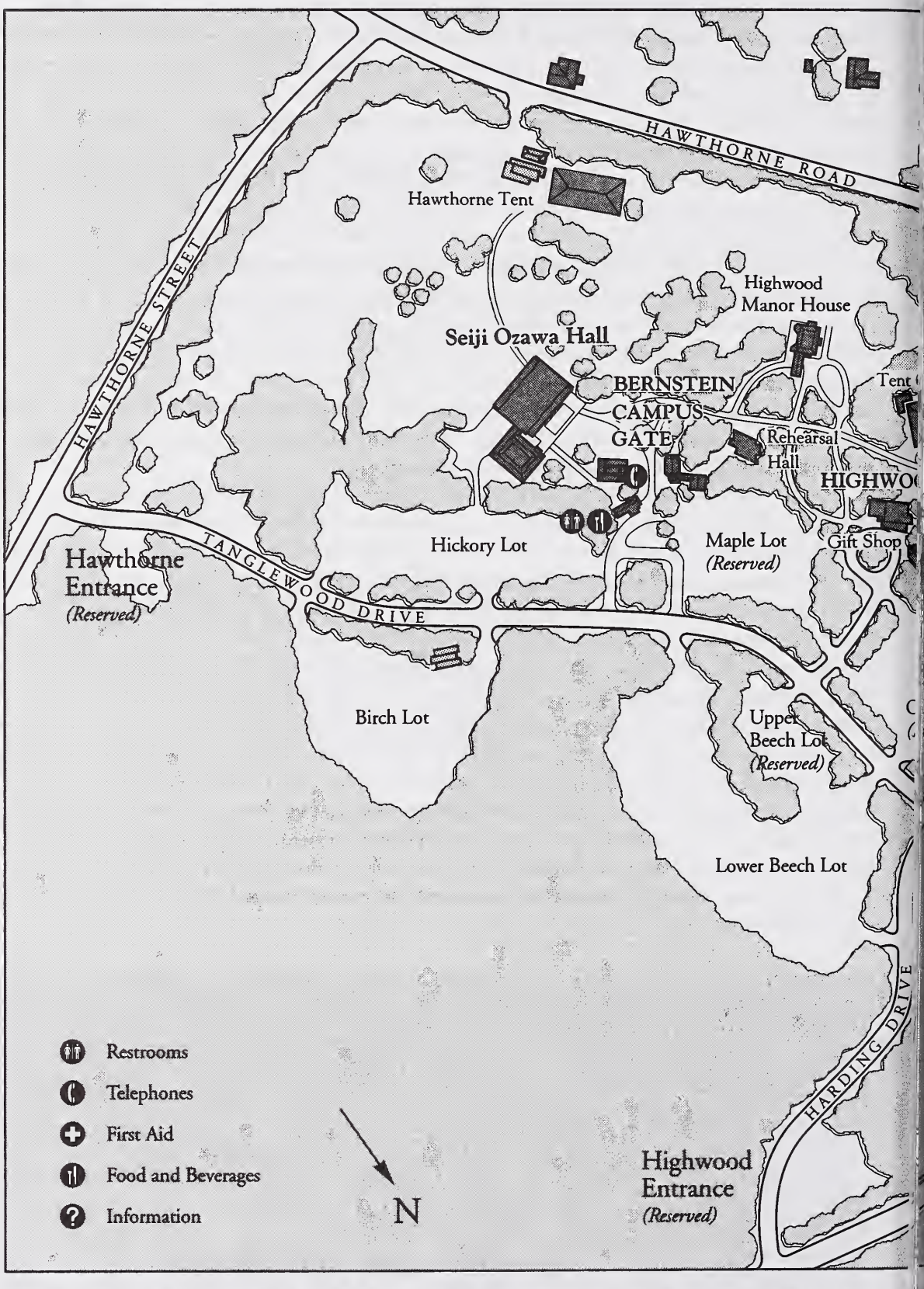
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

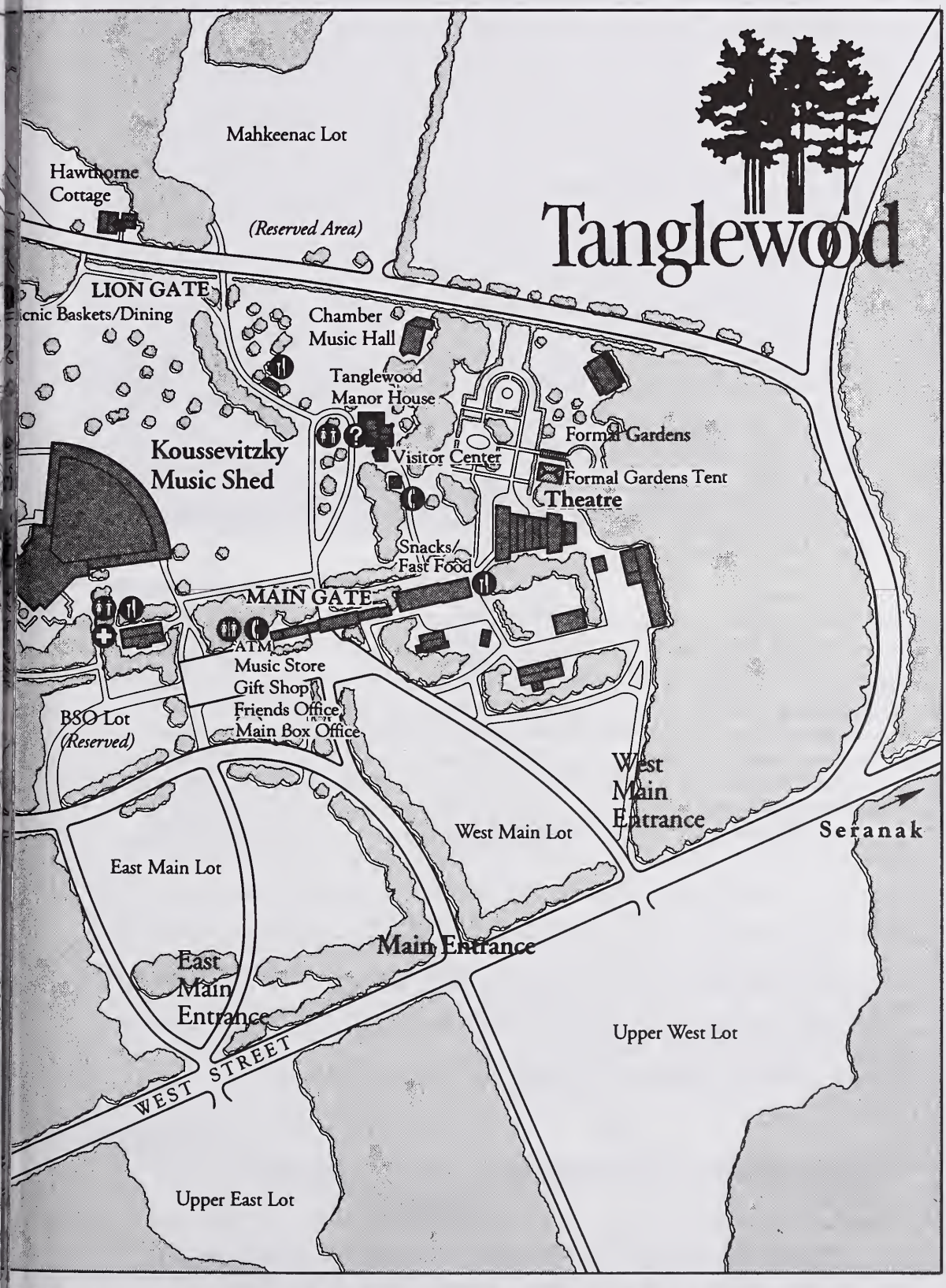
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


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HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
Tent
HIGHWO
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Highwood
Entrance
(Reserved)
Restrooms
Telephones
First Aid
Food and Beverages
Information
N


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
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ATM
Music Store
Gift Shop
Friends Office
Main Box Office
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West Main Lot
Seranak
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

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Seranak Flowers
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Ready Team
Lillian and Arnold Katz
Retired Volunteers Club
Judith Cook
Tickets
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Website
Boyd Hopkins

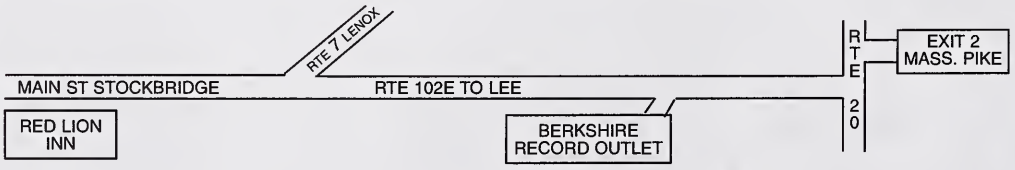
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Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

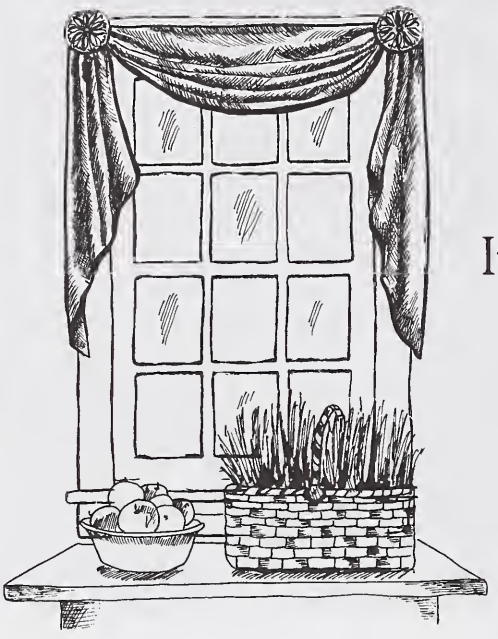
THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

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OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the fifteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

BOSTON SYMPHONY ORCHESTRA

TANGLEWOOD 2003

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
§Gerald Elias
§Frank Powdermaker

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

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Principal
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Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson‡
Charles and JoAnne Dickinson chair

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Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

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Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

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Harold D. Hodgkinson chair, endowed in perpetuity in 1974

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Assistant Principal
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Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

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°On leave
§Substituting, Tanglewood 2003

*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy
§Joseph Holt

Flutes

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Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
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Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
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Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

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Richard Ranti
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Diana Osgood Tottenham chair

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Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

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Principal
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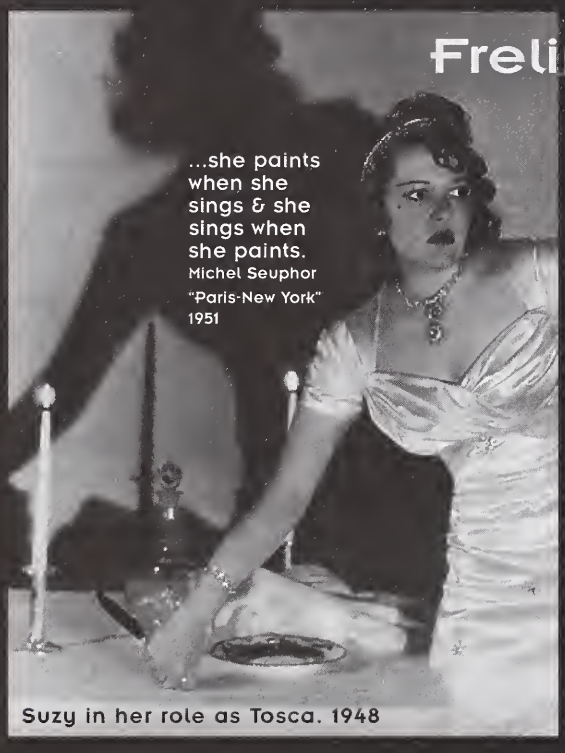
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Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened more than a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun in 1917 with the Victor Talking Machine Company (the predecessor to RCA Victor), continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hun-

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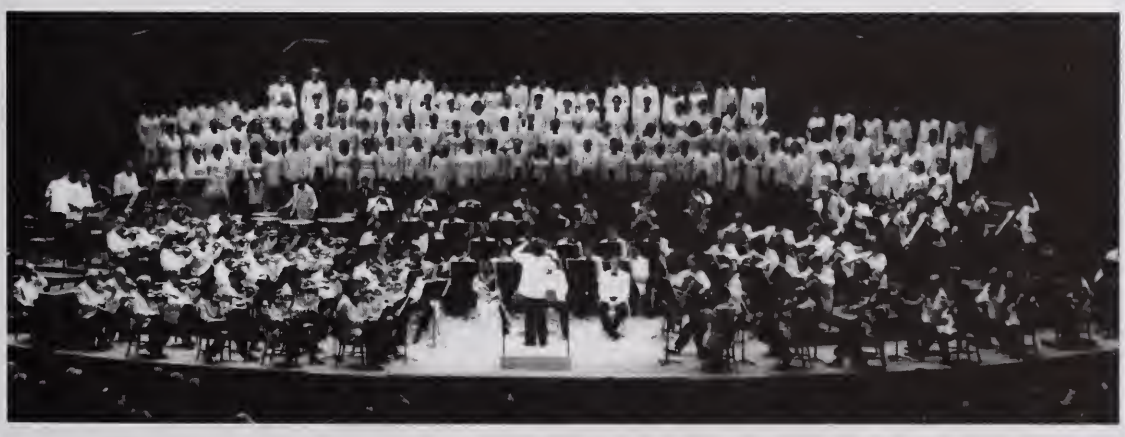
dredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continued during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood



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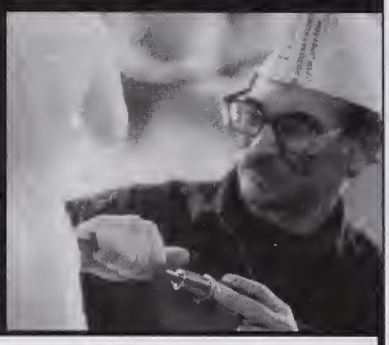
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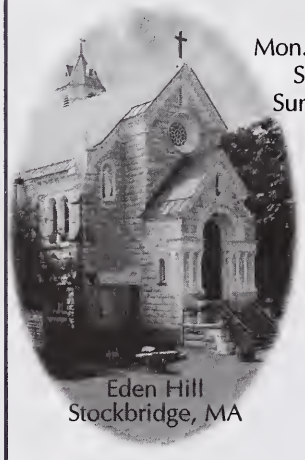
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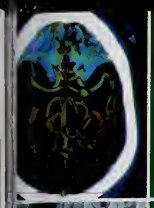
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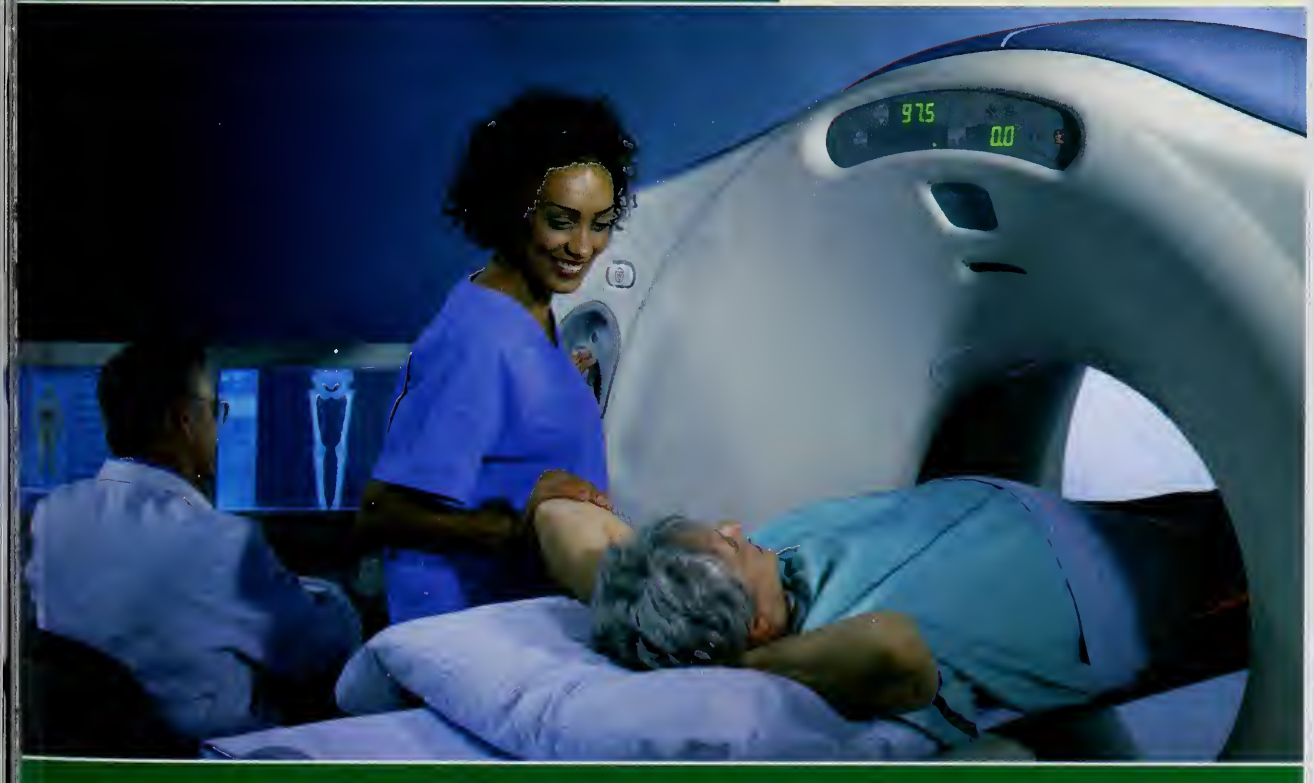
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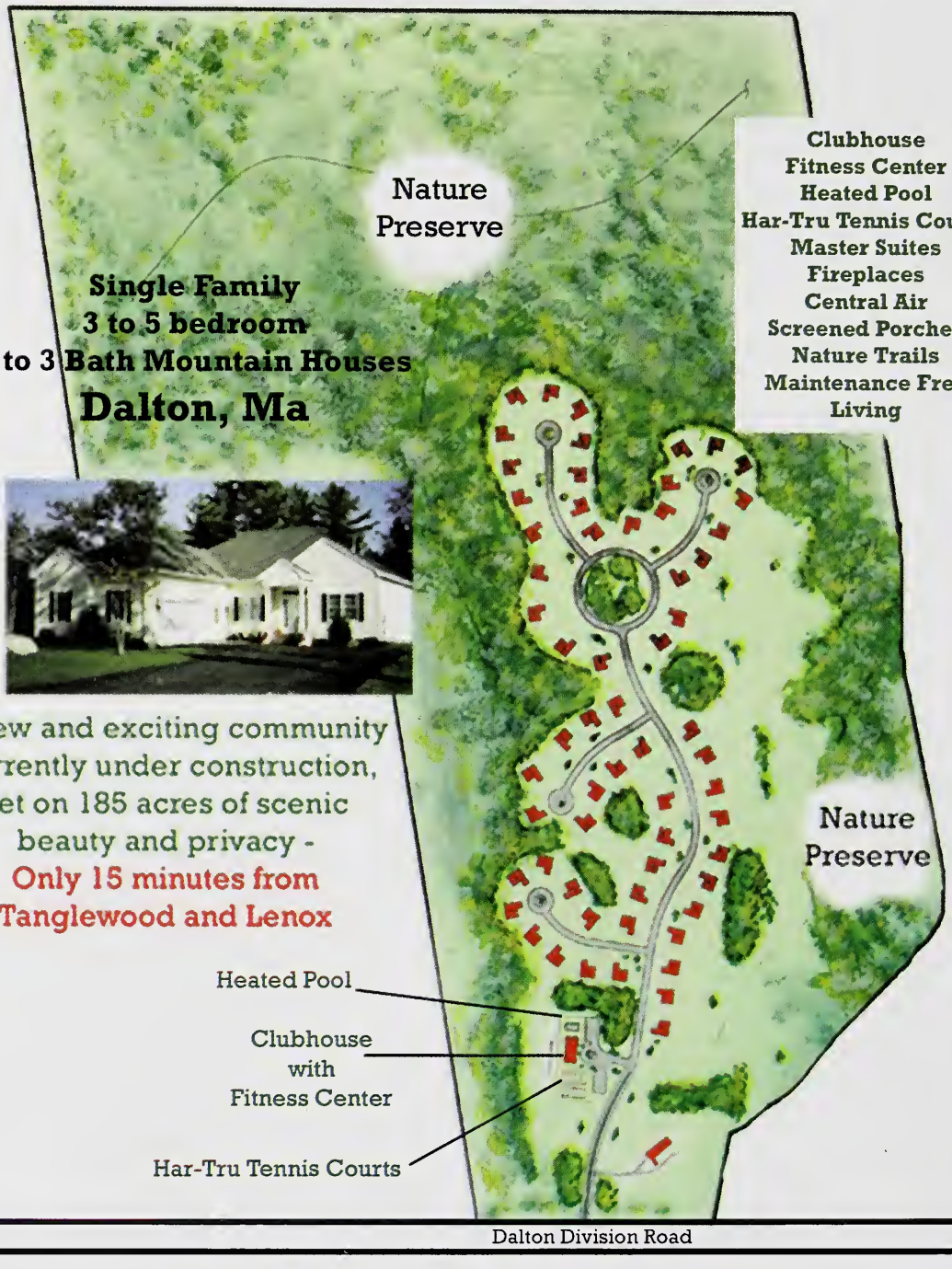
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MUSIC OF SCHUBERT AND FALLA

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Jeffrey Tate conducting; Gil Shaham, violin; Jane Eaglen, soprano
MUSIC OF HUMPERDINCK, MOZART, AND WAGNER

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MIGUEL HARTH-BEDOYA conducting; Garrick Ohlsson, piano; Dawn Upshaw, soprano
MUSIC OF ROSSINI, MOZART, GOLIJOV, AND KODÁLY

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Hugh Macdonald, Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra, has written extensively on music from Mozart to Shostakovich.

Harlow Robinson, Professor of Modern Languages and History at Northeastern University, writes frequently on Russian culture and music.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

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July 19, 26; August 16, 23 — Robert Kirzinger

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BORODIN STRING QUARTET
ANDREI ABRAMENKOV, violin
RUBEN AHARONIAN, violin
IGOR NAIDIN, viola
VALENTIN BERLINSKY, cello

BEETHOVEN — String Quartet No. 9 in C, Opus 59, No. 3, *Razumovsky*

Introduzione. Andante con moto—Allegro vivace
Andante con moto quasi Allegretto
Menuetto. Grazioso
Allegretto

INTERMISSION

SHOSTAKOVICH — String Quartet No. 11 in F minor, Opus 122
(played without pause)

Introduction (Andantino)
Scherzo (Allegretto)
Recitative (Adagio)
Etude (Allegro)
Humoresque (Allegro)
Elegy (Adagio)
Finale (Moderato)

SHOSTAKOVICH — String Quartet No. 12 in D-flat, Opus 133

Moderato
Allegretto

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

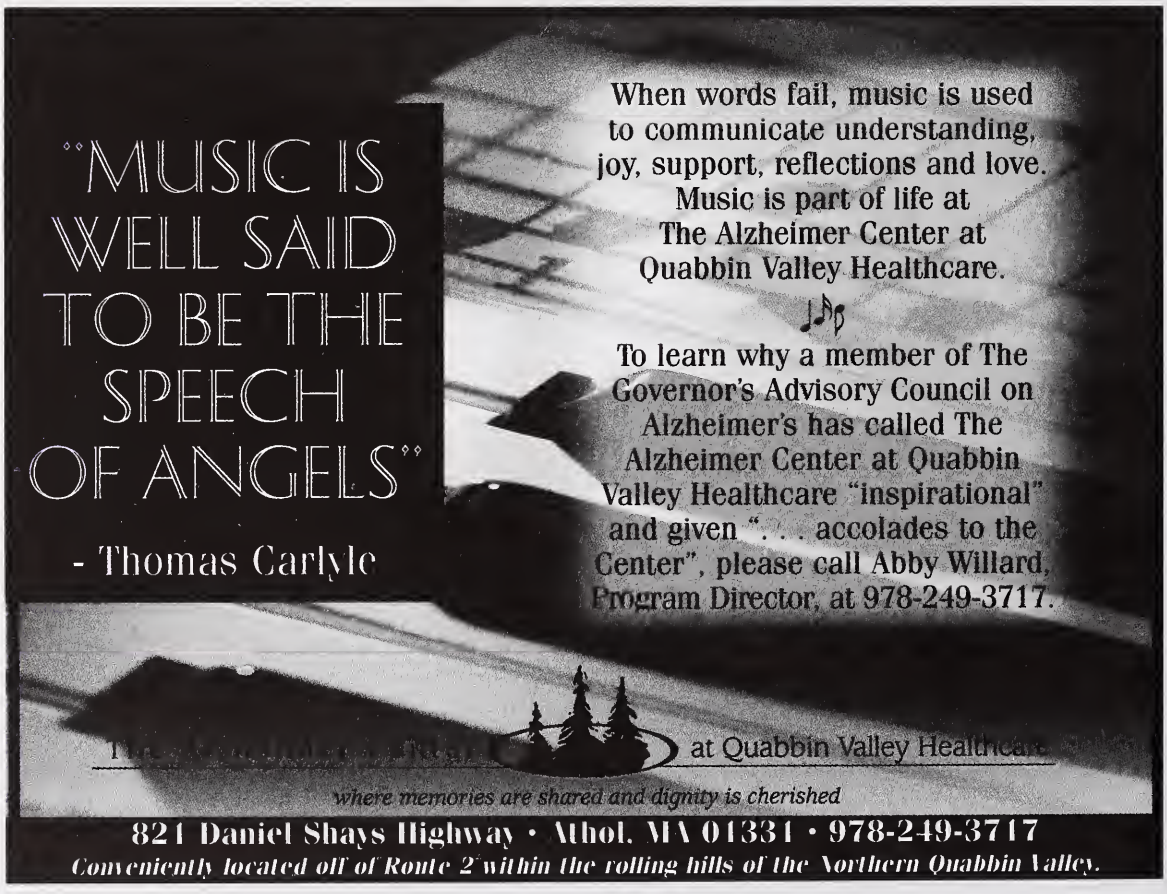
Notes

Following the completion of the early Opus 18 quartets, **Ludwig van Beethoven** (1770-1827) stopped working for a time in the string quartet medium. The gap was not long—only about four years—but it was momentous for Beethoven's creative development, for these years saw the creation, especially, of the *Eroica* Symphony, which marked the open-

ing of the floodgates, the arrival of Beethoven's "middle period," which is what most people refer to when they speak of "Beethoven's style." The Opus 59 quartets were Beethoven's response to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky. It was apparently as a graceful gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second of the quartets. These three quartets have always been among the most frequently performed, and, rightly or not, their taut muscularity symbolizes our concept of what is Beethovenian.

A Viennese composer writing a quartet in C major with a slow introduction featuring mystifying and dissonant suspended harmonies cannot fail to call up the ghost of Mozart; and Beethoven's Quartet in C, Opus 59, No. 3, does indeed recall the *Dissonant* Quartet of the earlier master, at least in its opening measures, which play musical puns with Beethoven's favorite chord of ambiguity, the diminished seventh. The Allegro vivace gets underway with a two-note rhythmic figure consisting of pickup and downbeat rising stepwise, a figure that becomes nearly ubiquitous in the movement to follow. The chords that support this figure punctuate interjections by the first violin taking off in solo flight. (The concerto-like flashiness of some of the soloistic writing calls to mind the fact that Beethoven was heavily involved in the composition of concertos immediately before and after the Opus 59 quartets: the Third through Fifth piano concertos, the Violin Concerto, and the Triple Concerto all appeared within a year or two on either side.)

The slow movement, in A minor, though not too slow (Beethoven modifies the marking Andante con moto with the additional specification "quasi Allegretto"), is filled with soulful "Russian" qualities, perhaps to make up for Beethoven's failure to include a Russian folk song in this score, as he had done with the other works in this set dedicated to a Russian nobleman. In any case, the hints of modal themes and scales in this extended movement may very well have been his idea of what Russian folk music sounded like. By way of contrast, the movement that follows is unexpectedly a minuet, squarely phrased, a



decidedly old-fashioned genre employed here as a buffer between the somber, heavily minor-key weight of the slow movement and the vigorous energy of the finale.

The last movement is one of Beethoven's most vigorously pushy, even hectoring quartet movements, built on a racing, somewhat repetitious *fugato* designed to return at the recapitulation enriched by the addition of a new counterpoint. The emphatic buildup to climaxes (sometimes rudely undercut, other times allowed to grow to completion) obviously recalls the triumphant C major conclusion of another work of those years—the Fifth Symphony. Here, as elsewhere in his quartet output, Beethoven strains the rhetorical possibilities of the medium to the limit, to close in a burst of glory.

—Steven Ledbetter

During the last years of his life, **Dmitri Shostakovich** (1906-1975) concentrated increasingly on chamber music. Between 1964 and 1975 he produced only two symphonies, but wrote seven quartets and five major solo song cycles (including one of his greatest compositions, the Opus 127 Seven Romances on Poems of Alexander Blok for soprano, cello, violin, and piano). Clearly Shostakovich turned inward as he faced old age and mortality, searching for private truth and eternal spiritual values in the midst of public hypocrisy and pervasive government-sanctioned immorality. In the intimacy of chamber music, the composer affirmed both his belief in the power of individual creativity and his fear of the mob.

He also increasingly turned to old friends, fellow musicians whom he had known, trusted, and admired for decades. Among these were the four members of the Beethoven Quartet, which had given the world premieres of all but the first of his string quartets. As a special tribute to their collaboration, he wrote the Eleventh, Twelfth, Thirteenth, and Fourteenth quartets especially for them. "Is it necessary for me to say," he asked the newspaper *Soviet Culture*, "how many unforgettable minutes these musicians have given me?" Shostakovich had already dedicated the Third and Fifth quartets to the ensemble. But now he decided to dedicate a quartet individually to each of its four members. No. 11 was dedicated "To the memory of Vasily Shirinsky," the second violinist, who had died in August 1965.

The Eleventh, Twelfth, and Thirteenth quartets also break new ground in form. The Eleventh unfolds in seven short sections, each bearing a descriptive title. Although lengthy, the Twelfth has only two movements. The Thirteenth is condensed into a single dense movement, marked Adagio.

In the **Quartet No. 11**, writes Ian Macdonald in *The New Shostakovich*, the composer



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"adopts a style of artless naiveté, somewhere between that of child and clown." To Soviet musicologist Lilia Tretyakova, it was the most "Russian" of Shostakovich's quartets, filled with echoes of different kinds of Russian folk song: songs of grief, lamentations, ancient ritualistic songs. Constructed freely and played without pause, with numerous thematic cross-references among the seven short movements, it possesses a sort of winking simplicity and controlled sarcasm, achieved in part by transparent textures and frequent solo passages. The closely related Scherzo and Humoresque sound like "bad boy" Prokofiev.

The Beethoven Quartet gave the premiere of the Eleventh Quartet on May 28, 1966, in the Glinka Hall in Leningrad, on an all-Shostakovich program celebrating the composer's sixtieth birthday with Shostakovich, who had been in poor health, in attendance.

Shostakovich dedicated his **Quartet No. 12** to Dmitri Tsyganov, who was the first violinist of the Beethoven Quartet as well as his longtime colleague and friend. Tsyganov believed that the quartet was a very personal commentary on the essence of his musical nature and taste, and that it reflected the fate of the ensemble after the death of its second violinist, Vasily Shirinsky, in 1965. "At first there's an extended passage where only three instruments play," Tsyganov explained. "That's no coincidence. There are never any coincidences in Shostakovich. What the music was showing was how three of us remained in the quartet, and how the fourth, a new member, then entered."

Completed two years after the Quartet No. 11, the Twelfth is a work of great density

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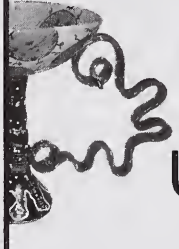
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and complexity, expressive of grief and bitter anger. Shostakovich described it as "symphonic" in its scale, content, and instrumental quality. Critics and musicologists have often cited its wandering opening theme in the cello, which incorporates the twelve semitones in what looks like a tone row, as proof that the composer was experimenting with serialism, which was condemned at the time by the Soviet musical establishment as elitist Western nonsense. And yet the tonal basis remains firm throughout, creating, as Norman Kay has pointed out, the dynamic tension between chromaticism and tonality so characteristic of many of the composer's late works.

The Beethoven Quartet gave the premiere of the Twelfth Quartet on September 14, 1968, in Moscow.

—Harlow Robinson

GUEST ARTISTS

Borodin Quartet



Undoubtedly one of the major quartets of today, the Borodin String Quartet was formed in 1945 by students from the Moscow Conservatoire and changed its name from the Moscow Philharmonic Quartet to the Borodin Quartet in 1955. Cellist Valentin Berlinsky has been with the quartet since its earliest days. Violinist Andrei Abramenkov joined over 25 years ago. Igor Naidin learned the art of quartet playing being coached under members of the Borodin including the quartet's violist, Dmitri Shebalin, whom he eventually replaced. Ruben Aharonian has won prizes at several international competitions, including the Enescu, Montreal, and Tchaikovsky competitions. The Borodin Quartet's particular affinity with Russian repertoire was stimulated by their early close relationship with Shostakovich, who personally supervised their study of each of his quartets. The ensemble has given Shostakovich cycles, widely regarded as definitive performances, in many major centers throughout the world, including Vienna, Zurich, Madrid, Lisbon, London, Paris, and New York. The Borodin Quartet has performed in all the major cities in North America, including a complete Shostakovich cycle at New York's Lincoln Center, and appears regularly in San Francisco, Los Angeles, Philadelphia, Chicago, and Vancouver, among other cities. In summer 2002 they performed at the Ottawa Chamber Music Festival. This summer they return to Ottawa and appear in concert with Christoph Eschenbach at the Ravinia Festival. They have performed with such prestigious artists as Mstislav Rostropovich, Yuri Bashmet, Natalie Gutman, the Tokyo Quartet, and Michel Pletnev. With an interest in promoting the careers of younger artists, they have performed with the Belcea and the Dominant quartets. January 2000 saw the 55th anniversary of the Borodin Quartet, marked by celebratory concerts in Moscow and London's Wigmore Hall. In summer 2001, their major new project, "Beethoven & Shostakovich: Parallels and Diversities," was inaugurated at the Aldeburgh Festival to critical acclaim, the second half of the cycle taking place in Hamburg later that year. A creative partnership of the Borodin Quartet, Christoph Eschenbach, and the NDR Symphony Orchestra, the bi-seasonal project of two cycles of concerts juxtaposed the string quartets and major orchestral works of these two great composers. These concerts took place at the Aldeburgh and Schleswig-Holstein festivals, the Wigmore Hall, October in Normandy, the Barbican Centre, Hamburg, Brussels, Lisbon, and Madrid. The Borodin Quartet recently toured Spain, Italy, South America, and Japan, and made their annual visit to Amsterdam's Concertgebouw. The quartet's recordings for Teldec Classics International, including a *Gramophone* Award-winning disc of Tchaikovsky's quartets and *Souvenir de Florence* as well as Schubert's String Quintet, Haydn's *Seven Last Words*, and a disc of "Russian Miniatures," have all received great critical acclaim.

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NANCY BRACKEN, violin (1st violin in Kodály)
ROBERT BARNES, viola
JONATHAN MILLER, cello
GIL SHAHAM, violin (Chausson)
GARRICK OHLSSON, piano (Chausson)

KODÁLY — Serenade for two violins and viola, Opus 12
Allegramente
Lento, ma non troppo
Vivo

CHAUSSON — *Concert* in D for violin, piano, and string quartet, Opus 21
Décidé
Sicilienne
Grave
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Notes

Zoltán Kodály (1882-1967) was arguably the most important Hungarian musician of the twentieth century—yes, Bartók is the more famous and arguably more original composer, but Kodály's work in music education and Hungarian folksong research (the sheer breadth of which is staggering) resonates far beyond the concert hall. Both Kodály and Bartók began collecting folksong of Hungary and environs in the first years of the twentieth century, and it was through this pursuit that they met and became close colleagues for many years, until Bartók left his homeland for the United States at the onset of World War II. Kodály was perhaps more determined to quantify the characteristics of the various regional folksong idioms; he had completed his doctoral studies on the structure of Hungarian

folksong in 1906. He and Bartók compiled the book *Hungarian Folksongs* that same year. Bartók was to become a reliable performer of Kodály's early compositions, and the two were the focus of a nascent new-music scene in Budapest, forming the New Hungarian Music Society there. They were perceptive and supportive critics of each other's works at a time when there was official and public resistance to new musical languages in Central Europe.

In the 1920s, Kodály achieved worldwide renown for his opera *Háry János*, the suite from which became his most enduring concert work. He began conducting his own work, and his music also appeared on the programs of the great conductors of the day, including Koussevitzky, Toscanini, and Mengelberg, among others. He wrote *Dances of Galánta* (which will be performed by the BSO this Sunday, July 27) on commission for the Budapest Philharmonic Society, *Peacock Variations* for the Concertgebouw, and his Concerto for Orchestra for the fiftieth anniversary of the Chicago Symphony Orchestra in 1940. Although, like Bartók, he was incensed and anxious following the German Anschluss, he remained in Hungary, where he continued to compose, conduct, teach, and study and compile folksong for the remainder of his long life. His ideas in elementary music education are still employed throughout the world today under the auspices of the Kodály Institute and other organizations, and he wrote a great deal of teaching music that is still of value.

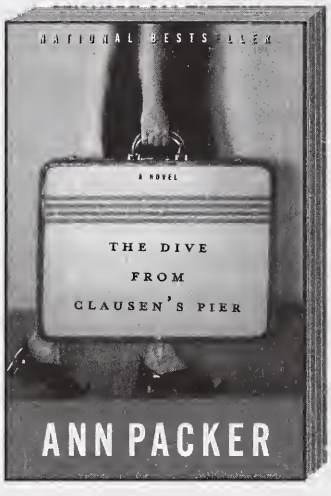
Kodály had begun inventing music when he was as young as four years old; his earliest notated sketches date from his mid-teens. His early musical education was hands-on: he taught himself to play piano, violin, viola, and cello and performed chamber music at home with his parents from an early age. Later he attended Budapest University and the Academy of Music concurrently, studying German and Hungarian at the former and receiving degrees in music composition and teaching from the other. A period of study abroad following a prize won for his orchestral work *Summer Evening* (1906) led him to discover the music of Debussy, which immediately affected his own style. He seems to have assimilated Debussy's harmonic adventurousness and fluid, organic sense of form, while retaining the edgy, physical drive of Hungarian improvised folk music. Kodály's earliest important works tended to be either for chamber or choral forces (although *Summer Evening* is an exception); most of his handful of orchestral works date from the 1930s. Among his chamber works, his two string quartets are well thought of, and his Duo for violin and cello and Sonata for solo cello are performed often.

The Opus 12 Serenade was the second extant piece Kodály wrote for this somewhat unusual combination of instruments, the other work being an early effort, from 1899. Considered by some to be his finest chamber work, the Serenade dates from 1920. It is in three movements. A constant aggressive rhythm of two sixteenth-notes and an eighth underlies the first movement, which is a sonata form of sorts. There is a lyrical but syncopated second theme, but the insistent early rhythm remains. The second movement is freer, almost improvised-sounding, primarily an impassioned, conversational duet between the first violin and viola in folk-like lament. The final movement (marked "vivo") is once again quick, syncopated, and bright, with a few contrasting episodes. Throughout the piece the character of Kodály's beloved Hungarian folk music sounds through.

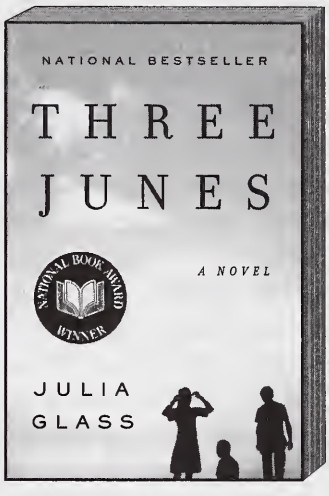
—Robert Kirzinger

Ernest Chausson (1855-1899), a serious-minded but reserved member of the circle of César Franck, had begun to establish a career for himself based largely on songs and other miniature works. Highly dissatisfied and determined to write something on a large scale, he began work in 1889, when he was thirty-four, on a symphony. This proved a difficult piece to finish, and—typically—he complained in letters to his friends that he was blocked, that he could think of no musical ideas capable of development. Somehow Mozart's *Magic Flute* came to his aid; he found himself immersed in the work, charmed by its utter freshness, which somehow unlocked the barriers that had prevented him from finishing his own, very different piece. The symphony was finished and performed in Paris, where the

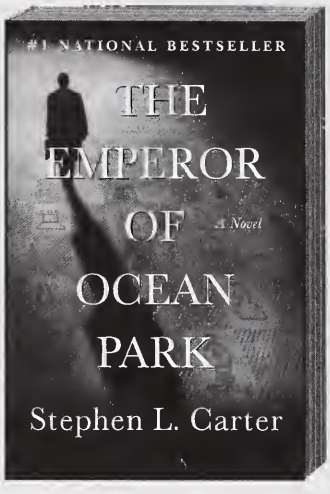
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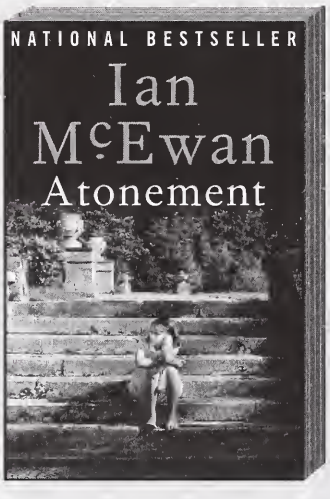
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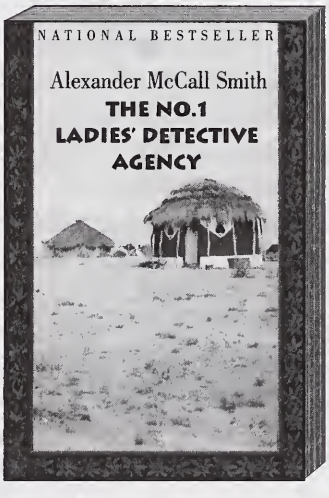
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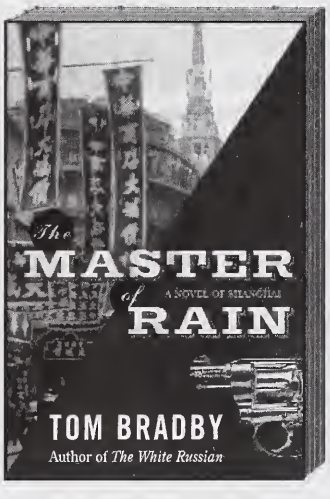
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critics asserted that it could not be analyzed because it had "nothing in it," a common reaction to any music coming from the Franck circle.

Yet despite his generally pessimistic outlook, Chausson had already begun sketching another major work while still finishing the symphony. This was for the unique combination of solo piano, solo violin, and string quartet—a kind of *concerto grosso* in the modern manner. He thus entitled this piece—which might otherwise have been called a "sextet"—simply "*Concert*," the French word for concerto. By this he did not mean that the solo instruments attempt to overpower the "orchestra" (consisting of the string quartet), but simply that they all take part together in the music-making. Typically, he was unsure of himself and referred to the work in his letters with invectives. And when he finally finished the score, he wrote at the bottom of the last page, "*Encore une oeuvre ratée!*" ("Another failure!").

Yet the *Concert* was to prove a heartening success when it was performed, not in Paris, with its stodgy anti-Franckist critics, but in Brussels. Chausson dedicated the score to the great violinist Eugène Ysaÿe, a man as hearty and outgoing as Chausson himself was reserved, and a good friend of the Franck circle. Obviously the composer hoped that Ysaÿe would be interested enough to perform the work, and in this he was not disappointed. It was a near thing, though. Rehearsals were already underway when the pianist declared that his part was unplayable. Chausson was then on the Riviera. His friend Vincent d'Indy had taken upon himself the responsibility of getting the *Concert* performed. He wrote, "Chausson counts absolutely on the performance, it will be the ultimate disillusion for him, he will leave for Algeria and never return!"

Fortunately a young Parisian pianist was found capable of learning the part quickly, and with Ysaÿe as violinist, Auguste Pierret as pianist, and the Crickboom Quartet, Chausson's *Concert* had its first performance on March 4, 1892. It was the first time in his life that he heard one of his major works performed by outstanding artists committed to the piece. After returning to Paris, he wrote a letter of thanks to the performers: "I scarcely know myself since my return from Brussels; I have never been so lighthearted and happy and I cannot think of you all without emotion. I feel that I am going to do far better work than before, and it is to you that I shall owe this."

The *Concert* is cast in four movements of strongly varying character. It is not surprising that a pupil of Franck should base a piece on a single tiny motive; the first three notes heard in the piano (D, A, E) make up the core of the entire composition. The first movement is an elaborate structure of themes growing out of the motto and presented in exquisitely varied textures. The Sicilienne of the second movement is of a slightly archaic cast, based entirely on the halting melody heard at the outset. The third movement (*Grave*) is foreboding and resigned in mood, to which the finale provides a striking contrast in its energy and animation.

—Steven Ledbetter

ARTISTS

For a biography of **Gil Shaham**, see page 43.

For a biography of **Garrick Ohlsson**, see page 57.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country (including a solo appearance with the Boston Pops Orchestra), winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in

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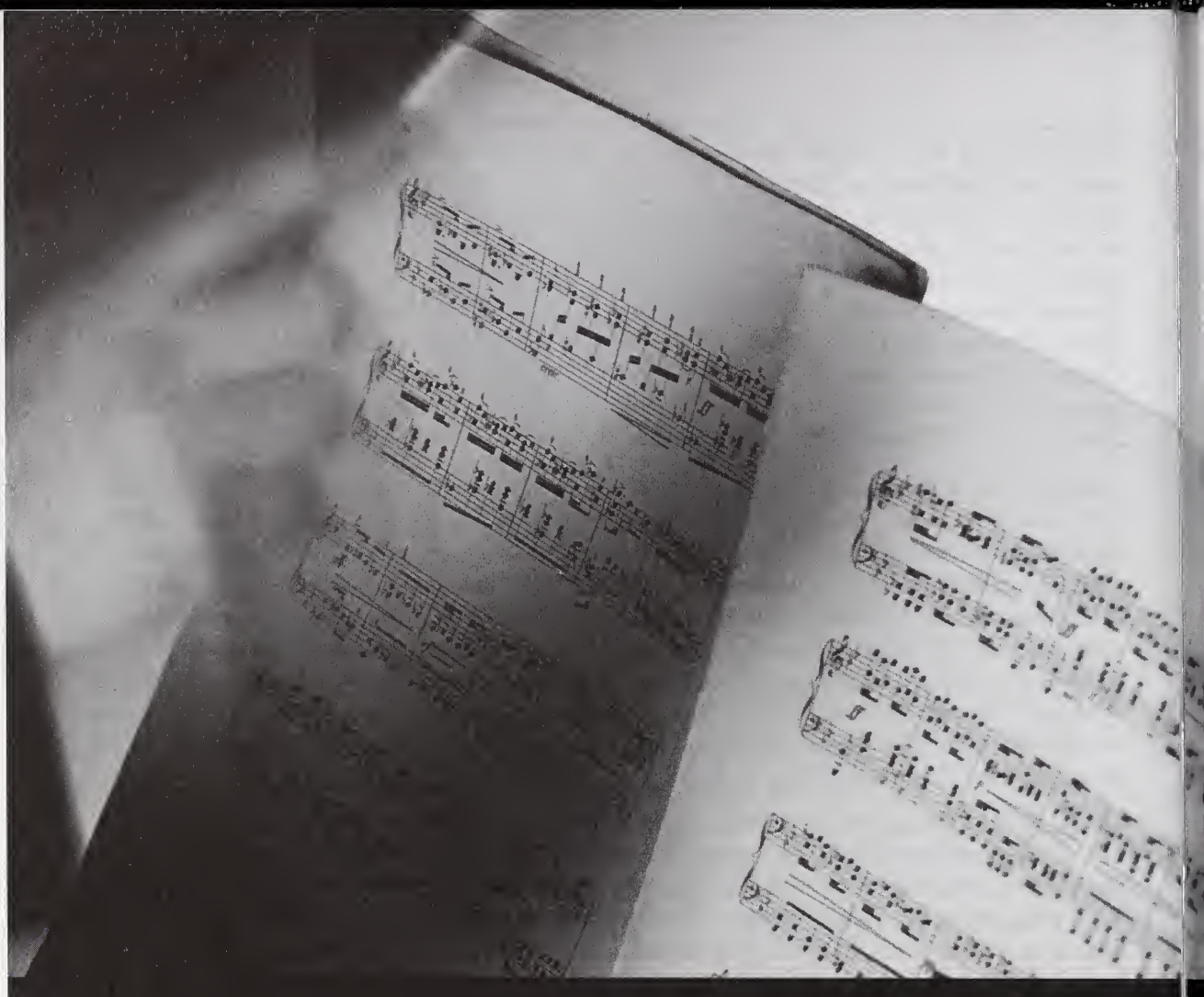
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New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel & Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has recorded for Melodiya, Sine Qua Non, and Sonora Productions. Her recording of Dvořák's G major string quintet with the Apple Hill Chamber Players is available on Sonora, paired with her recording of the Janáček Violin Sonata. Her latest Sonora disc, with the Apple Hill Chamber Players and pianist Patricia Zander, is an all-Tchaikovsky album entitled "Souvenir of a Beloved Place."

Violinist **Nancy Bracken** studied with Ivan Galamian at the Curtis Institute of Music and later received a master of music degree from the Eastman School of Music. Originally from St. Louis, she was a member of the Cleveland Orchestra before joining the Boston Symphony Orchestra in 1979. Ms. Bracken has won competitions sponsored by the St. Louis Symphony, the Artist Presentation Society of St. Louis, the Music Teachers National Association, and the National Society of Arts and Letters. She has participated in summer music festivals in Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Ms. Bracken performs in the Boston area as a recitalist and chamber musician and has appeared as soloist with the St. Louis Symphony and the Boston Pops.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and the contemporary music group Collage. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which recently received a Copland Foundation Grant for its first CD. In June 1990, at the invitation of Mstislav Rostropovich, he was a soloist at the American Cello Congress. Mr. Miller has recently recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.



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FALLA — *La vida breve*, Lyric drama in two acts and four tableaux to a libretto by Carlos Fernández Shaw (concert performance)

A synopsis of the opera is on page 20.

Please note that text and translation are being distributed separately.

MARIA RODRIGUEZ, soprano (Salud)
JANE HENSCHEL, mezzo-soprano (Grandmother)
ALLYSON McHARDY, mezzo-soprano (Carmela)
VICENTE OMBUENA, tenor (Paco)
VINSON COLE, tenor (A Voice in the Forge)
GINO QUILICO, baritone (Manuel)
STEPHEN WEST, bass-baritone (Uncle Sarvaor)
PEDRO SANZ, cantaor (Spanish folk singer)
ANTONIO REYES, guitarist
NURIA POMARES ROJAS, Flamenco dancer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Chorus soloists (Vendors):
Christina J. Bonati, soprano
Renee Dawn Morris, soprano
Cindy Vredeveld, mezzo-soprano
Jose Delgado, tenor

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NOTES ON THE PROGRAM

Franz Schubert (1797-1828)
Symphony in B minor, D.759, *Unfinished*

First performance: December 17, 1865, Vienna, Johann von Herbeck cond. (with the last movement of Schubert's Symphony No. 3 appended as a finale). *First BSO performances*: February 1882, Georg Henschel cond. *First Tanglewood performance*: August 8, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 19, 1994, Bernard Haitink cond.

Schubert's most popular symphony—the last of his eight symphonies to reach performance—is also the most mysterious. The score of the two completed movements is dated October 30, 1822. A scherzo exists in fairly complete piano sketch; the first nine measures, fully scored, are on the reverse of the last page of the second movement, and there is an additional page of score containing eleven measures. The symphony has long been identified as "No. 8," but it is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog, where "No. 8" is assigned to the *Great* C major (known in former times as either "No. 7" or "No. 9"). To avoid numerical confusion, the BSO program book cites these works only by key and nickname.



The fact of the work's incompleteness, combined with the expressiveness of the two completed movements, gave rise to endless speculation: why did Schubert abandon a work with so splendid a beginning? By the time he died in 1828, the manuscript was no longer even in his possession; it

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remained concealed for more than thirty-five years. The rediscovery and first performance of the *Unfinished* in 1865 was a revelation to all present.

The riddle of the *Unfinished* may seem less mysterious once we know that, following the completion of his Symphony No. 6 in C major, D.589, in February 1818, Schubert left a number of works incomplete, among them two attempts at symphonies that never grew larger than sketches or fragments. At some point after composing six symphonies, he seems completely to have changed his view of the expressive and technical requirements of the genre. Surely encounters with Beethoven's music left him dissatisfied with the kind of work he had written earlier. The fact that a majority of the uncompleted works are in minor keys suggests, too, that Schubert had difficulty finding a suitable ending to such works—especially after the example of such symphonies as Beethoven's Fifth, which seemed to struggle from C minor to its triumphant conclusion in C major.

The history of the manuscript is tied up with Schubert's friends Anselm and Josef Hüttenbrenner of Graz. Anselm had been a fellow student of Schubert's in the composition classes of Antonio Salieri in 1815. They remained warm friends, even after Anselm returned to Graz in 1821, while Josef, whose view of Schubert verged on idolatry, remained in Vienna. In April 1823 the Styrian Musical Society in Graz awarded Schubert a Diploma of Honor, probably engineered by Anselm. When the diploma was actually delivered to Schubert in September, he responded with a letter of thanks and the promise to send "one of my symphonies in full score." In the end, it was a torso—just two movements—of the B minor symphony that he gave to Josef for transmission to Anselm, Schubert having finished the manuscript of those two movements the previous October.

By 1865 the existence of the symphony was an open secret. All of Schubert's other symphonies (including the long-overlooked *Great* C major) had been performed; admirers of Schubert scoured Vienna, looking for lost pieces and finding many. Johann von Herbeck persuaded Anselm to part with the manuscript for a performance (partly by promising also to play one of Anselm's own pieces); the originality of the score, composed more than forty years earlier and never heard except in its composer's imagination, captured all hearers. The two movements are rich in Schubert's characteristic melodic expressiveness, bold in harmonic adventure, warm in orchestral color. In fact, the first movement contained an idea of such pungency that no less a musician than Johannes Brahms, who edited Schubert's symphonies for the Brietkopf edition of his complete works at the end of the nineteenth century, couldn't believe that Schubert

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intended it, so he edited it out of existence! (It has since been restored.)

The movement opens with a mysterious whisper in the low strings, soon made still darker by the soft tremolo of the violins' melody over the plucked *ostinato* in the basses. Soon oboe and clarinet sing a keening, lonely melody. At first the listener might take this for a slow, minor-key introduction to a symphony, but it soon becomes apparent that this is the very body of the work, establishing an entirely new kind of symphonic mood. The second movement brings in a bright E major, striking after the darkness of the first movement's B minor. Here, especially, the wonderful flexibility of Schubert's harmony leads us on a poignant musical journey that ends in mystery, with a sudden final skewing to a distant harmonic horizon left unexplained (though if Schubert had found a way to complete the score, the harmonic adventure would certainly have been clarified before the end).

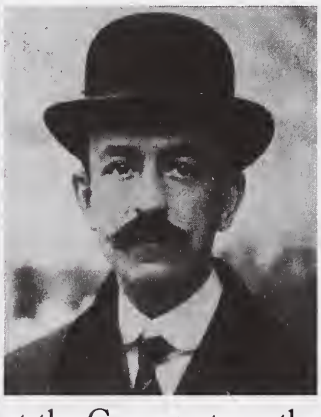
When Schubert died so prematurely, the poet Grillparzer noted, "Music has here entombed a rich treasure, but still fairer hopes." Schubert never achieved his fairer hopes with the B minor symphony, but scarcely a richer treasure can be found anywhere.

—Steven Ledbetter

Manuel de Falla (1876-1946)
La vida breve, Lyric drama in two acts and four tableaux
to a libretto by Carlos Fernández Shaw

First performance: (in French) April 1, 1913, Municipal Casino, Nice; (in Spanish) November 14, 1914, Madrid. *First BSO performances*: March/April 2002, Rafael Frühbeck de Burgos cond., with largely the same cast performing here tonight, though Felicity Palmer sang the role of the Grandmother and Alan Opie was Uncle Sarvaor. *This is the first Tanglewood performance.*

Of the group of composers that led the renaissance of Spanish music around 1900, Manuel de Falla was in many ways the most accomplished. Albéniz had an extraordinary career as a virtuoso pianist and composed magnificently for his instrument; Turina's works, though fine, have fallen into sad neglect; Granados, his life tragically cut short by World War I, left too little to be considered alongside the great masters of the time, but nonetheless wrote a handful of precious, enduring pieces. Falla, too, composed relatively little, but he lived to a full age and was highly respected both inside and outside of Spain, particularly in France, which for many years he regarded as his second home.



He was born into a well-to-do family in the port of Cadiz. From about age thirteen he traveled to Madrid to study piano at the Conservatory; the family moved to Madrid in 1896. Falla composed assiduously and in 1902 took his work to Felipe Pedrell, one of the leading musicians in Spain and certainly the foremost teacher; he also taught Albéniz and Granados. Pedrell gave Falla confidence in using Spanish, especially Andalusian, folk idioms in his music, and he also acquired an up-to-date technique based on the latest European models. By 1904, after a series of *zarzuelas** and lighter pieces, most of which were never performed, he was ready to embark on his first opera in response to a competition organized by the Royal Acad-

Zarzuela is a Spanish form of musical theater that employs singing, dancing, and spoken dialogue. It originated in the mid-seventeenth century as a purely Spanish genre but was later influenced by aspects of Italian operatic style and of the French *opéra-comique.*

emy of Arts. This was to be *La vida breve*, begun in August 1904 and completed in March 1905. The librettist was Carlos Fernández Shaw, who fashioned a text in two acts from his poem "El Chavalillo," which had caught Falla's attention in the magazine *Blanco y negro* shortly before. In November of the same year the Academy awarded Falla the first prize.

In *La vida breve* Falla contributed to the current fashion for strong realistic drama in the manner of Mascagni and Puccini, but he also had a receptive ear for Wagner and Debussy. It was both a distinctively Spanish opera as well as an up-to-date cosmopolitan one. Unfortunately the prestigious award from the Spanish Royal Academy did not procure a performance, which was one of the disappointments that led to Falla's decision to try his fortune elsewhere. He set out for Paris, encouraged by his friend and compatriot Joaquín Turina, who was already there. The seven years he spent there enormously enriched his musical language, and he became friendly with Debussy, Ravel, and many other French musicians. He was able to refine the scoring of his opera in the light of consultations with Debussy and Dukas, and he also won an opportunity to see it staged. This was in the Municipal Casino in Nice in April 1913, sung in French.

Falla spent three months in Nice, full of anxiety about how the opera would actually sound. He had never heard any of his pieces played by an orchestra other than a single *zarzuela* many years before. In fact it went well and was well received. Falla was able to write both to Pedrell and to Fernández Shaw's widow that it was a success. It was staged shortly after at the Opéra-Comique, Paris.

After the staging of *La vida breve*, his most productive period followed. The ballet *El amor brujo* was staged in Madrid in 1915, where Falla had returned in 1914 at the outbreak of war, and his *Nights in the Gardens of Spain* for piano and orchestra was first performed there in 1916. The ballet *El sombrero de tres picos* appeared in London in 1919 with Diaghilev's company, and his puppet opera *El retablo de Maese Pedro* was performed in Paris in 1923. During the Spanish Civil War, which caused him intense suffering, he lived in Granada, a city he had known nothing about when he chose it as the setting of *La vida breve*. Later he moved to Argentina to work for the Institución Cultura Española in Buenos Aires, where he spent the duration of World War II and where he died. He left a great number of works unfinished, including a vast oratorio *Atlántida*, on which he worked intermittently for twenty years.

Falla was a highly fastidious composer who completed relatively few works. He was reticent in character and he kept his thoughts to himself. Stravinsky described Falla's nature as "the most unpityingly religious I have ever known." He was short and slight, with a heavy moustache (in early life), bald head, and bow tie. A friend described him as "a weak figure, with two broken teeth, always wearing a well-worn, but very smart black suit, complimented by a black tie." Falla did not have the look of an extraordinary person. If truth be told, he looked more like a domestic delivery boy or a monastery verger. He spoke little and about things of no interest, smiling once in a while, showing the gaps in his teeth. This man had a hard shell of timidity and coldness, inside which a great soul burned. He was a lonely individual who worked patiently and self-critically, and was not easily distracted by fads and fashions.

It is often remarked that the rhythms and flavor of Spanish music are easy to imitate, which is one reason why they have had such strong appeal for non-Spanish composers from Glinka to Chabrier. But to blend the Spanish idiom with a sophisticated craft of composition takes much more skill, and in this domain Falla was a master. His harmony is far richer than the conventionally strummed chord sequences that lie so well on the guitar, and his orchestration is refined and subtle. Although he was never interested in forging a new language or overturning the traditions of the nineteenth century,

rich ninth-chords are reminiscent of Debussy or Puccini, and the detail in his scores repays intense listening and close study, as it might in a work by Ravel or Stravinsky.

Falla explained that he had four aims in composing *La vida breve*. Firstly, to create a real Spanish opera, for which no tradition existed; second, to compose the music from a series of popular songs and dances; third, to try to evoke feelings of joy, hope, and torment linked to images of places, moments, and landscapes; fourth, to make enough money to live on!

The dramatic elements of *La vida breve* are rather unusual. The opera's two acts last about an hour, which does not endear it to opera companies who prefer either full-length works or short pieces that can make up a double bill. Carlos Fernández Shaw, the librettist, had some experience in *zarzuela* but not in more serious drama, and he seems to have been unwilling to explore any characters in depth other than Salud, whose fate is certainly at the center of the drama. The men remain secondary characters, and the

"LA VIDA BREVE": The Story of the Opera

Act I

Tableau 1: The setting is a gypsy colony, the Albaicín, in the city of Granada in 1900. At one side there is a forge, from which singing is heard from time to time, and at the back a gate leading to the street. The grandmother is feeding her birds.

The smiths and the grandmother are full of foreboding. Street sellers are heard calling their wares. Salud comes in, anxiously awaiting her fiancé, Paco. Her grandmother reassures her that he'll come and goes out to watch for him. Alone, Salud sings a plaintive aria ("Vivan los que rien! Mueran los que lloran!") about the pains of love and the certainty of death: "Life for the poor who suffer is bound to be short."

The grandmother returns to tell her that Paco is coming. He enters, and the lovers sing a duet vowing fidelity to each other. But old Uncle Sarvaor comes in muttering furiously that he is going to kill Paco, because he is to marry a girl of his own standing—rich, too—the very next day. Voices from the forge are full of foreboding.

Tableau 2: The scene opens up with a view of the city of Granada. Night falls. No words are sung, only distant vocal echoes over the evocative strains of the orchestra.

Act II

Tableau 1: At one side of a street is the house of Manuel and his sister Carmela, whose marriage to Paco is being noisily celebrated. A singer strums his guitar and sings an Andalusian song for the guests. A dance follows. Salud approaches and watches the dancing through the window in despair. She is determined to confront Paco and is about to go into the house when her grandmother and Uncle Sarvaor appear. They comfort Salud and pour curses upon Paco. Salud and Sarvaor are determined to go in, but the grandmother hangs back.

Tableau 2: Over melancholy Spanish rhythms the scene changes to the patio of Manuel and Carmela's house, where the guests are still singing and dancing. Paco is disturbed at having heard Salud's voice. Salud and Sarvaor enter, Sarvaor insisting that he is there to sing and dance, while Salud protests that she is not there for that; she has come to tell Paco that he has betrayed her and caused her death. With a few despairing cries she staggers and falls dead, while her grandmother calls to her through the window grill.

libretto leaves a great deal unsaid, whether intentionally or not. It was left to Falla to fill out the action with lengthy orchestral sections, most notably in the entire second tableau of Act I, which simply and poetically portrays nightfall over Granada.

A great deal is sung offstage. From within the forge in Act I we hear the constant refrain "Malhaya el hombre que nace con negro sino. Malhaya quien nace yunque, en vez de nacer martillo!" ("Woe to those born under an evil star, woe to those who are born anvils not hammers!"). In the first scene of Act II, similarly, the wedding guests are heard but not seen. Falla's inexperience in the field of opera is revealed in some slow pacing and in his reliance on unseen sounds. His technique, in short, relies a great deal on the imagination, which makes this a very suitable work for concert performance, where pace and location matter less. Being familiar with Charpentier's evocation of the city of Paris in his *Louise*, first performed in 1902, Falla attempted something similar for the city of Granada in *La vida breve* with the intermittent cries of street singers and a musical representation of the city.

There is an unmistakable nobility of purpose in Falla's setting of this libretto, embodied in his desire to represent an image of Spain brought to life by music. Burnett James has summed this up well in his evaluation of *La vida breve*: "The simplicities of the 'plot' are in the end overridden by the totality of the creative force that went into the whole conception and its execution which, while it was unquestionably immature, was no less unquestionably authentic in feeling and intention."

—Hugh Macdonald

GUEST ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain (for sixteen years), the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he also was principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan, and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, Switzerland, and East Germany). He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent en-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

gagements in North America include concerts with the Philadelphia Orchestra, and the Pittsburgh, National, Cincinnati, and Montreal symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for Tanglewood appearances in the past three seasons, and to Symphony Hall in March 2002 and then to open the 2002-03 subscription season. He leads the Tanglewood Music Center Orchestra in Stravinsky's *Rite of Spring* this Tuesday and returns to the BSO podium for Verdi's Requiem on August 1.

Maria Rodríguez



Born in Valladolid, Maria Rodríguez received her degree in Dramatic Arts in Madrid, continuing her studies with Angeles Chamorro and Celsa Tamayo. After winning the Spoleto Competition in Italy, she got a scholarship to continue studies with Renato Bruson, Robert Kettelson, Giovanna Canetti, and Enza Ferrari. She attended master classes with René Jacobs, Alan Curtis, and Alberto Zedda, who invited her to attend the Accademia Rossiniana in Pesaro. In 1997 she won the Irun Singing Competition, the following year the Spoleto Competition, and in 1999 was finalist at "Operalia." Her repertoire includes both Mimì and Musetta in *La bohème*, Donna Anna in *Don Giovanni*, the Countess in *Le nozze di Figaro*, Giulietta in *Contes d'Hoffmann*, Micaela in *Carmen*, Adele in *Le Comte Ory*, Poppea in *L'incoronazione di Poppea*, Aldonza in Cristobal Halffter's *Don Quijote*, Poca Pena and Tabernera from Garcia Abril's *Divinas Palabras*, Fiordiligi in *Così fan tutte*, Rosario in *Goyescas*, and Angela in Rodrigo's *El Hijo fingido*. Her relationship with Teatro Real has led to appearances in *Divinas Palabras*, *El Quijote*, *The Magic*



Flute, *La vida breve*, *Così fan tutte*, and *Die Walküre*. She has given recitals with Aquiles Machado in Barcelona and with José Bross in Mexico and New York. She has worked with such conductors as López-Cobos, Frühbeck de Burgos, Brüggen, Victor Pablo, Armiliato, Zedda, Ros-Marbá, Alonso, Pons, De Billy, Roa, Rubio, Lipanovic, Schneider, Halffter, and David Jiménez. Her discography includes Cristobal Halffter's *La del alba seria* under conductor Pedro Halffter Caro, *La Revoltosa* with Plácido Domingo, *El Hijo fingido*, *Goyescas*, and *La vida breve*. Future and current projects include Holzbauer's *Il figlio delle Selve* at the Schwetzingen Festival, a gala concert with José Carreras in Trieste, and *La vida breve* under Frühbeck at Tanglewood and in Oslo. Maria Rodríguez made her BSO debut as Salud in *La vida breve* at Symphony Hall in March 2002. This is her Tanglewood debut.

Jane Henschel



Jane Henschel was born in Wisconsin, studied at the University of Southern California, and subsequently moved to Germany. In concert she has appeared with the Berlin Philharmonic, London Symphony, BBC Symphony, City of Birmingham Symphony, Royal Concertgebouw, Boston Symphony and Philadelphia orchestras, Orchestre de la Suisse Romande, and the Orchestre de Radio France under Ozawa, Conlon, Maazel, Rattle, Chailly, Janowski, Colin Davis, Andrew Davis, and Schoenwandt. Her recordings include Krása's *Verlobung im Traum* under Zagrosek, *The Rake's Progress* under Ozawa, and a Grammy-winning recording of Albéniz's *Merlin* with Domingo. She made her debut at the Netherlands Opera as the Amme in *Die Frau ohne Schatten*, a role she repeated in her debut at the Royal Opera House, Covent Garden, under Haitink and which she has since sung in Los Angeles, Munich, Berlin, and Vienna. For Covent Garden she has sung Fricka and Waltraute under Haitink, Ulrica in *Un ballo in maschera* under Gatti, Klytemnestra under Thielemann, and Mrs. Grose in *The Turn of the Screw* under Colin Davis and Daniel Harding. At La Scala she has sung Herodias under Chung, Cassandre in *Les Troyens* under Colin Davis, and Waltraute under Muti. She sang Baba the Turk in *The Rake's Progress* at the Glyndebourne, Saito Kinen, and Salzburg festivals, Brangäne for Los Angeles Opera and the Paris Opera, Elektra for San Francisco Opera, Beroe in Henze's *The Bassarids* in Madrid, Marie in *Dialogues des Carmélites* in Amsterdam, Kostelnicka in *Jenůfa* in Japan, and *Kat'ya Kabanová* for the Salzburg Festival. Current and future engagements include the Amme, Herodias, Klytemnestra, and Ortrud for the Bavarian State Opera, Munich; the Amme, Klytemnestra, Herodias, and Ortrud for Deutsche Oper, Berlin; the Amme in Vienna, Paris, and London, and Mistress Quickly in Vienna, Munich, and with the London Symphony Orchestra. She makes her debut at the Metropolitan Opera in 2003-04 as the Amme. Jane Henschel was Baba the Turk in the BSO's performances of *The Rake's Progress* in December 1995 in her BSO debut. Her only other appearance with the orchestra was as Herodias in a concert staging of Strauss's *Salome* at Tanglewood in August 2001.

Allyson McHardy



Mezzo-soprano Allyson McHardy is an alumna of the Tanglewood Music Center and of the San Francisco Opera's prestigious Merola Program. In 2001, her second season as a TMC Fellow, she sang *Concepcion* in *L'Heure espagnole* under the baton of Seiji Ozawa. She has appeared in Henze's *Venus und Adonis* for Vara Radio at the Concertgebouw, Zerlina in *Don Giovanni* and Hansel in *Hansel and Gretel* for Arizona Opera, roles in Canadian Opera Company productions of *Boris Godunov* and *Giulio Cesare*, Bach's Mass in B minor with Robert Cooper's Chorus Niagara, Beethoven's Ninth Symphony with the Thunder Bay Orchestra, and Brahms's Viola Songs with Les Amis in Toronto. 2002-03 includes productions of *Alcina*, *Hansel and Gretel*, and *Madama Butterfly* with San Francisco Opera and Suzuki in *Madama Butterfly* for the Canadian Opera Company and Edmonton Opera. Ms. McHardy made her Minnesota Orchestra debut in Honegger's *Jeanne d'Arc* under Helmuth Rilling. Her most recent recording is Harry Somers'

Serinette on the Centredisc label. She was also featured in "From Rags to Riches: 100 Years of American Song" with Steven Blier in San Francisco's Opera's Schwabacher Debut Recital Series. Engagements for 2003-04 include a return to the San Francisco Opera, *Messiah* in Thunder Bay, Ontario, and Massenet's *Manon* for Opera Ontario. She has appeared with Calgary Opera as Mercedes in *Carmen* and with Opera Ontario as Zulma in Rossini's *L'italiana in Algeri*. As a member of the Canadian Opera Company's Ensemble Studio she appeared in *Salome* and *Elektra* and on the Hummingbird Centre stage as Berta in *Il barbiere di Siviglia*. She was Alisa in *Lucia di Lammermoor* for Opera Lyra in Ottawa, Dido in *Dido and Aeneas* for the Amherst (MA) Early Opera Institute, and Frieda in *Kafka's Chimp* at the Banff Centre. Her repertoire also includes Juno in *La Calisto*, the Drummer Girl in *Der Kaiser von Atlantis*, and Jocasta in *Oedipus Rex*. In concert, she has appeared with the Hamilton Philharmonic, Victoria Symphony, Toronto Sinfonia, and the Kitchener-Waterloo Symphony. Ms. McHardy made her European debut as Ottavia in *L'incoronazione di Poppea* at the Schloß Rheinsberg Festival, and sang in gala opera concerts there under the baton of COC General Director Richard Bradshaw. Born in Oshawa, Ontario, she studied voice at Wilfrid Laurier University, earning an honors bachelor of music degree in performance and an Opera Diploma. She made her BSO debut as Carmela in *La vida breve* in March 2002.

Vicente Ombuena



Making his Tanglewood debut this evening, tenor Vicente Ombuena, a native of Valencia, Spain, was the winner of the "Plácido Domingo" Prize at the Viñas Competition in Barcelona. Soon after, the tenor made his Bayerische Staatoper, Staatsoper Berlin, and Staatsoper Hamburg debuts. He now appears regularly in those houses, having sung in *Don Pasquale*, *Gianni Schicchi*, *Rigoletto*, *La traviata*, *La bohème*, *Falstaff*, *Otello*, and *L'elisir d'amore*. Mr. Ombuena has appeared at La Scala, where he made his debut as Ernesto in *Don Pasquale* with Riccardo Muti, and Covent Garden, where he has sung Rodolfo in *La bohème*. Rodolfo was also his debut role in Toronto, Naples, Stockholm, Rome, Dresden, and Copenhagen. An active concert singer, Mr. Ombuena has sung Verdi's Requiem in Chicago with Daniel Barenboim and in London with Sir Colin Davis, and Rossini's *Stabat Mater* in Vienna with Giuseppe Sinopoli. Other notable engagements for Mr. Ombuena include the Duke in *Rigoletto* in Rome, Tel Aviv, and the Savonlinna Festival; Alfredo in *La traviata* in Stockholm and Paris, Cassio in *Otello* at the Salzburg Festival, Berlin, Amsterdam, and Turin, Rodolfo in *La bohème* at the Teatro Real in Madrid and Dresden, Nemorino in *L'elisir d'amore* at the Savonlinna Festival and Tel Aviv, *La vida breve* in Seville, Fenton in *Falstaff* in Leipzig, Alfredo in *La traviata* at the Concertgebouw, in Ham-

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burg, and in Tel Aviv, Verdi's Requiem in Madrid, *Falstaff* and *Gianni Schicchi* in Hamburg, and *La Villy* in Valencia and Barcelona. Recently he has appeared in *La bohème* as Rodolfo, *La traviata* as Alfredo, in *Die Fledermaus* in Tel Aviv, as Gabriele in *Simone Boccanegra* and in Verdi's Requiem in Rome, Pong in *Turandot* at the Salzburg Festival, and *La traviata* in Hamburg. Upcoming engagements include a new production of *La bohème* in Geneva, *La traviata* in Hamburg, *Simone Boccanegra* in Tel Aviv, *La Villy* and *Los Pirineos* in Barcelona, *La bohème* in Dresden and Malmö, and *Rigoletto* in Stockholm. Mr. Ombuena made his BSO debut in performances of *La vida breve* at Symphony Hall in March 2002.

Vinson Cole



Vinson Cole's career has taken him to the world's leading opera houses, including the Metropolitan Opera, Opéra National de Paris, Teatro alla Scala, Berlin State Opera and the Deutsche Oper Berlin, Bavarian State Opera, San Francisco Opera, Hamburg State Opera, Australian Opera, Seattle Opera, and many others. Some of Mr. Cole's past operatic roles include the title roles in *Don Carlos*, *Faust*, and *Werther* (Australian Opera), Don José in *Carmen* (Seattle, Montreal Opera), the title role in *Idomeneo* (Lyric Opera of Chicago), Nemorino in *L'elisir d'amore* (Seattle, Michigan), Renaud in *Armide* (La Scala), Faust in *La Damnation de Faust* (Bavarian State Opera, Hamburg State Opera, Metropolitan Opera in Japan), Alfred in *Die Fledermaus* (Metropolitan Opera), Des Grieux in *Manon* (Opéra-Comique de Paris), Belmonte in *Die Entführung aus dem Serail* (Paris Opera), the Duke of Mantua in *Rigoletto* (Frankfurt), and Alfredo in *La traviata* (Vienna State Opera, Hamburg State Opera). Equally celebrated for his concert appearances, Mr. Cole performs regularly with the most prestigious orchestras throughout the world, collaborating with such eminent conductors as Sir Georg Solti, Christoph Eschenbach, Claudio Abbado, Carlo Maria Giulini, James Levine, Lorin Maazel, Kurt Masur, Zubin Mehta, Riccardo Muti, Seiji Ozawa, Gerard Schwarz, and Giuseppe Sinopoli. Mr. Cole had an especially close working relationship with the late Herbert von Karajan who brought him to the Salzburg Festival for the Italian Tenor in *Der Rosenkavalier*, the first of many performances together, which also included such works as Verdi's Requiem and Beethoven's *Missa Solemnis*, as well as the Deutsche Grammophon recordings of *Der Rosenkavalier*, Mozart's Requiem, and Beethoven's *Missa Solemnis* and Symphony No. 9. Among Mr. Cole's many other recordings are discs of the Mozart Requiem (Decca); *Der Rosenkavalier*, Mozart's Requiem, Beethoven's *Missa Solemnis*, and Verdi's Requiem (Deutsche Grammophon); Mozart's *Bastien und Bastienne*, and the title role in *Oedipus Rex* (Sony Classical). Since his first BSO appearance at Tanglewood in August 1982, Vinson Cole has returned frequently to sing with the orchestra here, in Boston, and on tour. His most recent Tanglewood appearance was in Beethoven's Choral Fantasy during the "Celebrating Seiji" concerts of July 2002. His most recent appearances with the orchestra were this past April in Stravinsky's *Perséphone* at Symphony Hall led by Gennady Rozhdestvensky.

Gino Quilico



Esteemed as an interpreter of the French and Italian repertoire, lyric baritone Gino Quilico appears regularly with the world's major opera companies, including the Metropolitan Opera, La Scala, the Royal Opera, Covent Garden, the Vienna State Opera, the Paris Opera and the Bayerische Staatsoper. He has worked with such distinguished conductors as Riccardo Chailly, Charles Dutoit, John Eliot Gardiner, James Levine, Lorin Maazel, Zubin Mehta, Seiji Ozawa, Michel Plasson, and Georges Prêtre. Among the many festivals in which he has participated are those of Salzburg, Edinburgh, Aix-en-Provence, Savonlinna, Hong Kong, and Orange. On the concert stage, Mr. Quilico has appeared with the Toronto Symphony Orchestra, the Boston Symphony Orchestra, and the Montreal Symphony. His 2002-2003 season has included *Andrea Chénier* and the new production of *Les Troyens* at the Metropolitan Opera, *La Cenerentola* at the Pittsburgh

Opera, *Don Giovanni* at the Michigan Opera Theatre, and a return to the Montreal Symphony Orchestra. Mr. Quilico's wide-ranging repertoire extends from the major works of the Baroque to contemporary opera. He is particularly noted for his interpretations of the role of Figaro in *The Barber of Seville*, the title role in *Don Giovanni*, Marcello in *La bohème*, and Escamillo in *Carmen*. More recently he has added Iago in *Otello*, which he has sung in Cologne, Montreal, and Portland. Mr. Quilico has appeared in feature films of *La bohème* and *Orfeo* as well as in numerous operatic videos. He has recorded over twenty operas for such labels as Deutsche Grammophon, EMI/Angel, Philips, Erato, Sony Classical, and London/Decca. Other projects have included an album of operetta duets with Barbara Hendricks for EMI, a Grammy Award-winning recording of *Les Troyens* with Charles Dutoit, and recordings of *La bohème* and *La Cenerentola* for Teldec. He has also made a solo disc of French art song entitled "Le Secret" for Koch. In recognition of his outstanding accomplishments in and contributions to the world of music, Gino Quilico was appointed an Officer of the Order of Canada in January 1993. His only previous appearance with the BSO was in performances of *La vida breve* at Symphony Hall in March 2002. He is making his Tanglewood debut this evening.

Stephen West



Making his BSO debut with this performance, bass-baritone Stephen West has appeared with many of the most distinguished national and international opera companies. Recent engagements include Dr. Schön in *Lulu* with the Deutsche Staatsoper Berlin, Wotan in *Das Rheingold* at El Palacio de Bellas Artes in Mexico City, and Don Fernando in *Fidelio* with Dallas Opera. Mr. West has performed with the Metropolitan Opera as the Animal Trainer and Athlete in *Lulu*, Fafner in *Das Rheingold*, and Dr. Kolenáty in *The Makropulos Case*. His many roles with Lyric Opera of Chicago include Dr. Kolenáty, Claggart in *Billy Budd*, and John Quincy Adams in the premiere of Anthony Davis' *Amistad*. Other highlights include the roles of Hans Sachs in *Die Meistersinger* and Scarpia in *Tosca* with Seattle Opera, Daland in *Der fliegende Holländer* with Teatro Carlo Felice in Genoa, Kasper in *Der Freischütz* with Deutsche Staatsoper Berlin, Heinrich in *Lohengrin* at the Bayreuth Festival, Mars in Henze's *Venus and Adonis* with Santa Fe Opera, the Animal Trainer and Athlete in *Lulu* at the Salzburg Festival, and the title role in Boito's *Mefistofele* in Stuttgart, Cologne, and with New York City Opera. Engagements in the 2003-04 season include the Opéra National de Paris as the Animal Trainer and Athlete in *Lulu*; the Metropolitan Opera as the Commendatore in *Don Giovanni*; and New York City Opera as Ezra Mannon in *Mourning Becomes Electra*. Stephen West has also appeared with many important orchestras in North America. Recent engagements include the Philadelphia Orchestra, the Orchestre Symphonique de Montréal, Mahler's Symphony No. 8 at the Hollywood Bowl, Beethoven's *Missa Solemnis* with the Atlanta Symphony Orchestra, Tiresias in Stravinsky's *Oedipus Rex* with the Cleveland Orchestra and Christoph von Dohnányi, and Rossini's *Stabat Mater* with the Columbus Symphony Orchestra.

Pedro Sanz



Vocalist Pedro Sanz's self-guided entry into the Flamenco tradition began through exposure to recordings and observation of the performances of his great predecessors in the genre. Through collaboration with dancers he developed his impressive grasp of the varied Flamenco *cantes* of *buierias*, *ciegrias*, and *miragras*—an accomplishment he committed to disc in his acclaimed recording "Flamencos del Foro." The recording also explores *cantes* that have almost disappeared from the tradition, including the *mariana*, the *garrotin*, and the *farruca*. Pedro Sanz's increasing profile on the Flamenco scene has led him to perform in many of Spain's major venues and throughout Europe, including performances of Falla's *La vida breve* with Rafael Frühbeck de Burgos and the National Orchestra of Spain in Madrid and Barcelona. He made his Boston Symphony

debut in *La vida breve* in March 2002 with Rafael Frühbeck de Burgos conducting.

Antonio Reyes



Guitarist Antonio Reyes was born in Barcelona and began playing guitar at age six. He studied with Andrés Batista, Ignacio Flores, Jose Martínez Espejo, and Ramon Algeciras. Mr. Reyes has collaborated in recital and on recordings with such artists as Rafael Riqueni, Enrique de Melchor, Lolita, Paco Ortega and Isabel Montero, Steve Norman, Jose Menese, Jose Mercé, Rocio Juardo, and in dance performances with Carmen Cortés, Alfonso Losa, and Rafael Cordova's dance company Hondo. The award-winning guitarist has also performed on film soundtracks, working with such producers as Fernando Sancho and Jesus Yanes. As Flamenco accompanist he currently works with Pedro Sanz, El Moñi, and El Loreño, among others. His only previous BSO appearances were in *La vida breve* when the orchestra performed it in March and April 2002.

Nuria Pomares Rojas



Born in Madrid, Flamenco dancer Nuria Pomares Rojas began her dance studies at the age of four and attended Madrid's Real Escuela Superior de Arte Dramático y Danza, where she studied Spanish and classical dance. She has also studied dance with Marienmma, José Granero, Pedro Azorín, Raquel Lucas, La Tati, Paco Romero, and many others, as well as undertaking further study in New York City. She made her professional debut in 1991 at New York's Lincoln Center and performed in the opera *La dueña* at Madrid's Zarzuela Theatre and the Gran Teatro del Liceo in Barcelona under Goya Montero. In the 1990s she participated as soloist in UNESCO's International "La Danza y lo Sagrado," with the company José Antonio y los Ballets Españoles; and in Carlos Rodríguez and Miguel Ángel Rojas's *Dos Orillas* and *Musa*, Joaquin Cortes's *Pasión Gitana*, the Gala of the Clausura del Festival de Otoño de la Comunidad de Madrid, and *Flamenco Directo* with Nuevo Ballet Español. Also an experienced teacher and choreographer, she is artistic director of the Nuria Pomares School of Dance. In February 2001 her company gave its premiere performance at the Las Rozas Theatre in Madrid. Also that year she performed in the operas *Goyescas* and *La vida breve* at the Teatro Lirico Theatre in Cagliari, Italy. Nuria Pomares Rojas made her BSO debut in March 2002 when Rafael Frühbeck de Burgos led the orchestra's first perfomances of Falla's opera.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing with the BSO in Boston, New York, and at Tanglewood, and also giving its own Friday-night Prelude Concert each summer in Seiji Ozawa Hall. The Tanglewood Festival Chorus performed overseas for the first time in 1994, appearing with Seiji Ozawa and the BSO in Hong Kong and Japan. They performed in Europe for the first time in 2001, on a tour of European music festivals with Bernard Haitink and the BSO, a trip that also included an *a cappella* concert in Lübeck, Germany. In addition, chorus members have performed Beethoven's Ninth Symphony with the Israel Philharmonic under Zubin Mehta at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Benjamin Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998,

singing from the General Assembly Hall of the United Nations, the chorus represented the United States when, to close the Opening Ceremonies of the 1998 Winter Olympics, Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in Beethoven's "Ode to Joy." The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, all on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. The chorus can also be heard on recordings with Keith Lockhart and the Boston Pops Orchestra for RCA Victor, and with John Williams and the Boston Pops Orchestra on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin

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Tanglewood Festival Chorus
John Oliver, Conductor

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Sarah J. Bartolome
Phyllis Benjamin
Michele M. Bergonzi
Christina J. Bonati
Abigail Bray
Jenifer Lynn Cameron
Catherine C. Cave
Jane R. Circle
Stefanie J. Gallegos
Laura C. Grande
Isabel M. Gray
Donna Kim
Nancy Kurtz
Barbara Levy
Xoxi Mendez
Laura Mennill
Renee Dawn Morris
Kieran Murray
Melanie W. Salibury
Kirstie Wheeler
Gwendolyn Williams

Mezzo-sopranos
Maisy Bennett
Ondine Brent
Janet L. Buecker
Donna Brezinski Caliguri
Abbe Dalton Clark
Diane Droste
Cynthia Engelsman
Paula Folkman
Dorrie Freedman
Irene Gilbride
Evelyn Eshleman Kern
Gale Livingston
Amanda J. Mason
Kristen McEntee
Louise-Marie Mennier
Kathleen Schardin
Ada Park Snider
Julie Steinhilber
Ingrid Ulbrich
Cindy Vredeveld
Marguerite Weidknecht

Tenors
Brad W. Amidon
Brian Anderson
John C. Barr
Stephen Chrzan
Andrew Crain
Jose Delgado
David Fontes
Len Giambrone
Leon Grande
J. Stephen Groff
Stanley Hudson
James R. Kauffman
Kwan H. Lee
Henry Lussier
Ronald J. Martin
Peter Pulsifer
David Raish
Brian R. Robinson
Steve Rowan
Don P. Sturdy
Kurt Walker
Joseph Y. Wang

Basses
Nishan V. Baljian
Daniel E. Brooks
Clinton D. Campbell
Paulo C. Carminati
Kirk Chao
George Griff Gall
Matt Giamporcaro
Mark Gianino
Alexander R. Goldberg
Matthew Haynes
Robert J. Henry
Ishan Arvell Johnson
Marc J. Kaufman
Joshua Olkowski
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Karl Josef Schoellkopf
Christopher Storer
Bradley Turner
Thomas C. Wang
Terry L. Ward

Felicia A. Burrey, Chorus Manager
Julie G. Moerschel, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist
Paulo C. Carminati, Language Coach


Yo-Yo Ma


Pinchas Zukerman


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JEFFREY TATE conducting

HUMPERDINCK — Overture to *Hänsel und Gretel*

MOZART — Violin Concerto No. 5 in A, K.219
- Allegro aperto
- Adagio
- Tempo di menuetto—Allegro—Tempo di menuetto

GIL SHAHAM

INTERMISSION

WAGNER — Excerpts from *Götterdämmerung*
- Dawn and Rhine Journey
- Siegfried's Funeral March
- Immolation Scene

JANE EAGLEN, soprano

Text and translation begin on page 40.

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In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

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Engelbert Humperdinck (1854-1921)
Overture to *Hänsel und Gretel*

First performance of the opera: December 23, 1893, Weimar Court Opera, Richard Strauss cond. (though the overture had to wait for the performance of that December 30 at the Bavarian Court Opera, Munich, Hermann Levi cond., the orchestral parts for the overture not having arrived on time in Weimar due to a copyright dispute). *First BSO performances of the overture*: December 1897, Emil Paur cond. *First BSO performances of the complete opera*: November/December 2002, Marek Janowski cond. *This is the first Tanglewood performance of the overture.*

Engelbert Humperdinck—no relation to the pop singer Arnold George Dorsey, whose manager renamed him Engelbert Humperdinck, after coming across this unusual name in a music dictionary, because he thought it would attract attention—is one of those composers known to the world at large by a single work. Now that is undoubtedly a better situation for a composer than not being known by anything, but it is certainly frustrating, and Humperdinck spent most of his life trying to recapture his early success. His early musical training took the form of piano lessons, but he was captivated by the musical theater when, at age fourteen, he saw a performance of Lortzing's romantic *Undine*, and he immediately began to compose similar works. (*Undine* was a *Singspiel*, with spoken dialogue connecting the fairly elaborate musical numbers, and this was the approach that Humperdinck took at first.)



At eighteen Humperdinck entered the conservatory at Cologne and quickly won major prizes given by the top German conservatories of the day. In 1877, at twenty-three, he moved to Munich, which was a hotbed of Wagnerianism, and there the ultra-modern music of Wagner began to impinge on the Schumannesque style he had learned from his more conservative teachers. During a tour of Italy on a scholarship from the conservatory he had the opportunity to meet Wagner in person, and Wagner quickly invited the talented and enthusiastic young man to come visit him in Bayreuth to help with the first production of *Parsifal*. The Bayreuth stay was essential to Humperdinck's future, but it took a decade before the results revealed themselves in his work. In the meantime he became a teacher and critic in Cologne and later in Frankfurt. Attempts to write an opera fell through owing to the overwhelming weight of Wagner's example, which looked to become a permanent inhibition to his creativity.

The block was broken, happily, when the composer's sister, Adelheid Wette, asked him in 1890 to set some folk songs for a small private production of the familiar Grimm's fairy tale *Hänsel und Gretel*. The music required was so simple that there could be no question of Wagnerian influence, and Humperdinck happily complied. They decided to expand the work from a play with a few folk songs to a *Singspiel*, with more elaborate music, but still with spoken dialogue. And finally they decided to turn it into a full-fledged opera. In doing so, Humperdinck retained the folk-like simplicity of the basic songs but set them in the framework of a Wagnerian orchestra, with elaborated Leitmotifs and rich scoring. He had qualms about his decision to combine the simplest sort of music with the most complex style of the day, yet from the opening night the opera was a signal success. (Within the first year it had been performed in seventy-two theaters!) From the beginning the work frequently became a holiday specialty. Even the world premiere took place just before Christmas, and it is still very common in German-speaking countries to mount a matinee performance on January 6, *Dreikönigstag* ("Three Kings' Day"), the last of the "twelve days of Christmas," specifically for family opera-

going. Humperdinck tried repeatedly, in many ways, to repeat this success, but only one of his nine works for the stage attained even an estimable success afterwards; that was *Königskinder* ("The King's Children"), premiered at the Metropolitan Opera in 1910.

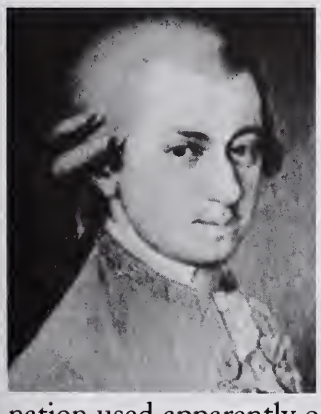
The story of *Hansel and Gretel* closely follows the story as told by the Brothers Grimm, with the two children lost in the woods and happening upon a gingerbread house inhabited by a wicked witch. Happily the children not only save themselves from this creature, but also release from enchantment many other children she had previously caught. The most Wagnerian passage in the score is the music of the witch's wild ride, which could hardly have been conceived without the example of Wagner's Valkyries. For the rest, the tunes are redolent of German folk song (in the songs and dances for Hansel and Gretel) and of the church chorale (in the famous prayer the children sing before going to sleep in the dark forest, appealing to fourteen angels to watch over them and bring them safely through the night). All of these elements appear in Humperdinck's overture, which thus provides a summary in music of the much-loved story.

—Steven Ledbetter

Wolfgang Amadè Mozart
Violin Concerto No. 5 in A, K.219

First performance: not known; composed 1775. *First BSO performance*: December 31, 1907, in Providence, Rhode Island, Karl Muck cond., Carl Wendling, violin. *First Tanglewood performance*: July 17, 1949, Serge Koussevitzky cond., Dorotha Powers, violin. *Most recent Tanglewood performance*: July 7, 2001, Rafael Frühbeck de Burgos cond., Itzhak Perlman, soloist

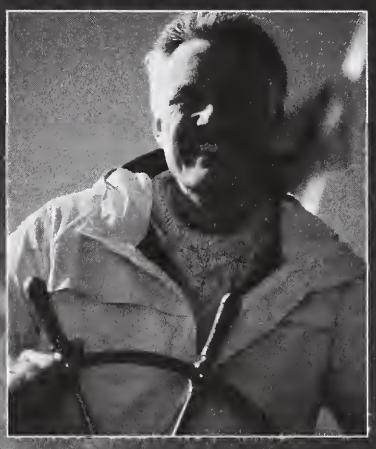
In 1775, the main fact of Mozart's professional life was that he was obliged to provide music for a perfectly disagreeable patron, Archbishop Colloredo of Salzburg. The relation eventually came to a violent end—literally, with the Archbishop's chamberlain kicking the composer down the staircase of the archiepiscopal palace—but meanwhile, one of Mozart's more delightful tasks must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. The A major concerto, K.219, is the last of these. A major is always a special key for Mozart. It is the farthest he moves out toward the sharp side—there are individual movements in E, but no large-scale works, and there is none in B, F-sharp, or beyond—and the music for which he chooses it almost always partakes of a special and softly moonlit luminosity.



Mozart marks the first movement "*Allegro aperto*," a designation used apparently only by him and only in three other places, one being the first movement of his D major concerto for flute, K.314(285d). As a non-standard term, it appears in no reference works or tutors of the time, and one must try to infer from the music itself what Mozart meant by an "open" Allegro—something, one would imagine, not too fast, with a sense of space between the notes, and also with a certain Beechamesque swagger. At the beginning, Brunetti would have played along with the orchestral violins; the audience would have waited for him to detach himself and take off in solo flight. The first solo entrance in a concerto was always, for Mozart, apt to be an occasion for special wit and ingenuity. Here in fact Mozart gives us a double surprise, first the Adagio entrance with those murmuring strings and delicately accented woodwind chords that look ahead to the "*Soave sia il vento*" trio in *Così fan tutte*, then the resumption of the quick tempo with a brand-new idea. As a kind of counterweight to these

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delightful contrasts, Mozart makes sure that there is also some cousinship among the themes.

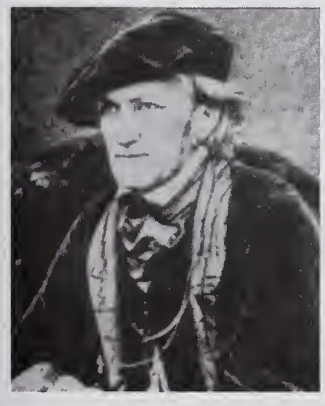
The second movement is a real Adagio, rather rare in Mozart, and its soft wave-patterns recall the brief and poetic Adagio surprise in the first movement. The finale is an ever so slightly flirtatious minuet, but its courtly gestures are interrupted by piquant country dance music, contrasting in both mode and meter, from somewhere more than a few miles east of Salzburg or even Vienna.

—Michael Steinberg

Richard Wagner (1813-1883)
Excerpts from *Götterdämmerung*

First performance of "Götterdämmerung": August 17, 1876, Bayreuth, Germany (concluding the very first staging of Wagner's *Ring* cycle). *First BSO performances of any excerpts from "Götterdämmerung"*: January 1888, Wilhelm Gericke cond. *First Tanglewood performance of any excerpts from "Götterdämmerung"*: August 2, 1952, Pierre Monteux cond. *Most recent Tanglewood performance of any excerpts from "Götterdämmerung"*: July 17, 1998, James Conlon cond. (Dawn and Rhine Journey, Siegfried's Funeral March, and Immolation Scene, without soprano).

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay "The Nibelungen Myth as Scheme for a Drama." Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfrieds Tod* ("Siegfried's Death")—the predecessor to the work we know as *Götterdämmerung* ("Twilight of the Gods")—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried*, *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his massive work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* ("The Nibelung's Ring. A Stage-Festival-Play for three days and a preliminary evening"). The musical sketches for *Siegfrieds Tod* date back to 1850, but the four operas of the *Ring* were composed essentially in order over a twenty-year span. The full score of *Das Rheingold* was completed in May 1854, that of *Die Walküre* in March 1856. From September 1856 until July 1857 Wagner wrote the music for Acts I and II of *Siegfried*, but then, discouraged at the lack of prospects for seeing the *Ring* produced, and probably also because the musical composition itself had become unmanageable for him, Wagner broke off work on the *Ring*, returning to *Siegfried*'s final act only twelve years later, having meanwhile composed *Tristan und Isolde* and *Die Meistersinger von Nürnberg* (both of which he somehow felt would be easier to produce!), and having reworked parts of *Tannhäuser* for a production in Paris. Finally, in March 1869, Wagner began the third act of *Siegfried* with a strength, determination, and certainty that would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.



Now it goes without saying that the *Ring* was meant to be heard whole; even concert performances of extended vocal excerpts—the first act or final scene of *Die Walküre*, or

the final act of *Götterdämmerung*, for example—can only hint at the full scope and complexity of Wagner's achievement. In orchestral concerts of his own music, Wagner himself kept primarily to such items as the *Flying Dutchman* Overture, the first- and third-act preludes from *Lohengrin*, the *Tristan* Prelude with his own concert-ending composed specifically for that purpose (rather than joining the Prelude to a soprano-less reading of Isolde's *Liebestod*), and the *Tannhäuser* Overture and Bacchanale. Early in this century, Donald Francis Tovey deplored the (to him) grossly misrepresentative Wagner programs that were once much in vogue: in an essay he called "Wagner in the Concert-Room," he vented his spleen even at some of the Ring excerpts being performed here tonight. Today, however, there are complete *Ring*s readily available on compact disc and even video, and full-scale stagings of Wagner's tetralogy, though hardly commonplace, are more generally accessible, so that concert audiences can to some extent bring the context for these excerpts with them. Further, many concertgoers continue to enjoy hearing this music turned into orchestral showpieces, and it also remains true that an initial exposure to Wagner in the concert hall has enticed more than one listener into the world of the complete operas.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its

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treatment of the orchestra. Wagner uses the orchestra to support some of the largest musical structures ever conceived. He does this in two basic ways: through his use of specific *Leitmotifs* (*not* Wagner's own term), musical motives or themes that represent not just characters and objects, but even—sometimes through varied transformations of motives previously introduced—thoughts and attitudes; and through the large-scale repetition or reinterpretation of whole chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. For example, in the final act of *Götterdämmerung*, Siegfried dies to the same music that has earlier accompanied Brünnhilde's awakening at the end of *Siegfried*. At the very end of the Ring, Brünnhilde's "Immolation Scene" recapitulates some of the music from the "Norn Scene" with which the Prologue to *Götterdämmerung* begins, music heard also in the first act of that opera when the Valkyrie Waltraute recounts to her sister Brünnhilde the unfortunate state of affairs then prevailing with the gods in Valhalla. Further explication of these details is unnecessary here. Indeed, Wagner himself could not conveniently summarize what the *Ring* is actually about and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. Suffice to say that the *Ring* is about power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption (among various other things that its interpreters have seen fit to catalogue).

In *Das Rheingold*, the prologue of the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs, steals the Rhinegold from its resting place in the waters of that river and forges it into a ring intended to bring its wearer ultimate power. (Alberich himself is the Nibelung of the cycle's title, "The Nibelung's Ring.") Wotan, the head god, steals the ring from Alberich, who in turn lays upon the ring a curse that condemns its wearer to death. Wotan loses the ring to the giants Fasolt and Fafner as part of his payment to them for their building Valhalla. Fafner kills Fasolt so he can have the ring, and the treasure that accompanies it, for himself (he turns up again in Siegfried, transformed into a dragon). Wotan resolves to regain the ring, but, for reasons too complicated to explain here, he can only do this indirectly, through an individual not acting explicitly as Wotan's agent. To this end he fathers Siegmund (and, as it happens, Siegmund's twin, Sieglinde) by a mortal mother. The first two acts of *Die Walküre* tell the story of Siegmund and Sieglinde: separated as infants, they now meet, immediately fall in love, and consummate that love. Despite the Valkyrie Brünnhilde's compassion and protection, Siegmund is killed by Sieglinde's husband Hunding (Wotan's wife Fricka insists that Wotan uphold the sanctity of marriage by allowing Siegmund to die), but, as we learn in Act III of *Die Walküre*, Sieglinde has become pregnant. Her child will be named Siegfried, and in him will rest Wotan's hope for regaining the ring, now that his plans for Siegmund have been thwarted.

In the last act of *Siegfried*, Siegfried awakens the now-mortal Brünnhilde from the years-long sleep on a flame-encircled crag to which her father Wotan has condemned her for disobeying him by attempting (in Act II of *Die Walküre*) to save Siegmund; their rapturous duet as they acknowledge their love for each other rings down *Siegfried*'s final curtain. The Prologue to *Gotterdämmerung* begins the next morning, with a scene for the three Norns (who are somewhat akin to the Fates of other mythologies), who recount and reinterpret much of what has happened, and whose hopes for the future are not great. (Remember that the plot summary being provided here hardly touches at all upon the issues of the Ring.) Then day breaks over the Valkyries' rock in one of the most skillful depictions of dawn ever composed for orchestra. Siegfried and Brünnhilde emerge from their cave and sing a duet, following which Siegfried departs by boat in search of further adventures. The concert excerpt **Dawn and Rhine Journey** joins Wag-

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ner's orchestral depiction of Dawn (actually beginning with the somber "Fate" motive first heard much earlier on in the cycle) to the glorious climax of the Prologue Duet, which leads directly into the evocative "Rhine Journey." The music darkens as the scene changes to the hall of the Gibichungs where Act I is set and where, to quote Ernest Newman, "the tragedy of the Twilight of the Gods begins." Alberich's son Hagen, half-brother of the Gibichung Gunther, is intent on regaining the ring for his father.

Siegfried has left the ring with Brünnhilde as a token of his love (she has given him her horse in exchange). The hero swears blood-brotherhood with Gunther and, under the influence of a potion that wipes all recollection of Brünnhilde from his memory, falls in love with Gunther's sister Gutrune. At Hagen's urging, Siegfried once more breaks through the fire surrounding the Valkyries' rock and, disguised as Gunther, claims Brünnhilde as the latter's bride, wresting back the ring in the process. In Act II of *Götterdämmerung*, Brünnhilde, convinced that Siegfried has betrayed her, swears vengeance on him. So does Gunther, who, having expected Brünnhilde to become his own bride, has no reason to disbelieve Brünnhilde's claim that Siegfried has already consummated marriage with her. This vengeance is played out in *Götterdämmerung*'s final act, when, during a hunting party, Hagen stabs Siegfried in the back—the only part of his body left unprotected by Brünnhilde's magic spells, since he would never have turned his back on a foe—and kills him, but only after restoring his memory by means of another potion. Siegfried dies with Brünnhilde's name on his lips (this is the passage called, in its purely orchestral version, "Siegfried's Death"), and his body is borne back to the Gibichung hall, the ring still on his finger, to the dramatic strains of **Siegfried's Funeral March**, which weaves a number of prominent motives—among them "Fate," the broad theme of "Siegfried as Hero" (a transformation of his youthful horn call), and the "Sword"—into a powerful musical tapestry.

Following the arrival of the funeral procession at the Gibichung hall, the tragedy is further compounded as Hagen kills Gunther in a struggle over the ring. Then, as Hagen steps forward to take the ring from Siegfried's finger, the dead hero's hand raises itself threateningly, putting him off and provoking general astonishment. Brünnhilde enters, calming the assemblage and revealing that they have all been pawns in the hands of the gods. In a final, inspired apostrophe to the fallen hero, Brünnhilde asks that a funeral pyre be built on which she will join him in death, its fire cleansing the ring of the curse. This is the start of the **Immolation Scene** that concludes Wagner's cycle. Having now



reached an understanding of all that has transpired, Brünnhilde sends Wotan's message-bearing ravens back to Valhalla with the warning that even the home of the gods will be consumed. Ecstatically, she casts a torch on the pyre, mounts her horse, and leaps into the flames. At the height of the conflagration, the Rhine overflows its banks and the three Rhinemaidens—the original guardians of the Rhinegold—appear, dragging Hagen into the watery depths as he attempts to seize the ring for himself. As the flames rise up to consume Valhalla, the curtain falls, and the music of the "Redemption" motive heard on high in the violins brings *Der Ring des Nibelungen* to its close.

—Marc Mandel

WAGNER Immolation Scene from "Götterdämmerung"

BRÜNNHILDE

Starke Scheite	Pile up strong logs for me there,
schichtet mir dort	at the edge of the Rhine,
am Rande des Rhein's zu Hauf:	for a funeral pyre;
hoch und hell	high and bright
lodre die Glut,	let blaze the flame
die den edlen Leib	that will consume the noble body
des hehrsten Helden verzehrt!	of the most exalted hero!
Sein Ross führet daher,	Lead his horse to me,
dass mit mir dem Recken es folge:	to follow the valiant one with me:
denn des Helden heiligste	for to share the hero's
Ehre zu teilen	highest honor
verlangt mein eigener Leib.	is what my own body craves.
Vollbringt Brünnhilde's Wunsch!	Fulfill Brünnhilde's wish!

(During the following, the young men erect a massive funeral pyre in front of the hall, at the bank of the Rhine; the women deck it with herbs and flowers. Brünnhilde becomes absorbed again in contemplation of Siegfried's body.)

Wie die Sonne lauter	His own light shines purely
strahlt mir sein Licht:	upon me, like the sun:
der Reinste war er,	he was the most pure of all—
der mich verriet!	who betrayed me!
Die Gattin trügend	Betraying his bride—
—treu dem Freunde—	keeping trust with his friend—
von der eignen Trauten	from his own beloved,
—einzig ihm teuer	devoted to him alone,
schied er sich durch sein Schwert.	he separated himself with his sword.
Echter als er	None more honorable than he
schwur keiner Eide;	ever swore an oath;
treuer als er	no man was ever truer than he
hielt keiner Verträge:	to an agreement;
lautrer als er	no other loved
liebte kein andrer:	more purely than he.
und doch alle Eide,	And yet all oaths,
alle Verträge,	all compacts,
die treueste Liebe—	even the truest love—
trog keiner wie er!	none betrayed as he did!
Wisst ihr, wie das ward?	Do you know why that was?

O ihr, der Eide
ewige Hüter!
lenkt euren Blick
auf mein blühendes Leid:
erschaut eure ewige Schuld!
Meine Klage hör
du hehrster Gott!
Durch seine tapferste Tat,
dir so tauglich erwünscht,
weihtest du den,
der sie gewirkt,
dem Fluche, dem du verfielest;
mich musste
der Reinste verraten,
dass wissend würde ein Weib!
Weiss ich nun, was dir frommt?
Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör ich rauschen:
mit bang' ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott!

Oh you, the eternal guardian
of oaths!—
cast your gaze
on my burgeoning grief:
shudder at your eternal shame!
Hear my lament,
you highest of gods!
Through his most valiant deed,
so useful to your desires,
you sacrified him,
who carried it out,
to the curse that had fallen on you.
That most pure one
then had to betray me—
so a woman could become wise.
Do I know now what would please you?
Everything! Everything!
I know everything:
everything has come clear to me!
I even hear
your ravens rustling:
I'm sending the two of them home
with tidings anxiously awaited.
Rest! Rest, you god.

(She signals to the men to lift Siegfried's body and bear it onto the funeral pyre. At the same time, she takes the ring from Siegfried's finger, contemplating it during the following and finally placing it on her own hand.)

Mein Erbe nun
nehm' ich zu eigen.
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rat!
Was ihr begehrt,
ich geb' es euch:
aus meiner Asche
nehmt es zu eigen!
Das Feuer, das mich verbrennt,
rein'ge vom Fluch den Ring!
Ihr in der Flut
löset ihn auf,
und lauter bewahrt
das lichte Gold,
das euch zum Unheil geraubt.

My inheritance
I now take as my own!
Accursed round!
Terrible ring!
I grasp your gold
and now yield it up.
You wise sisters
of the water's depths,
you swimming Rhine-daughters—
thanks for your honest advice.
Now I give you
what you desired:
take it for your own,
from my ashes!
Let the fire that consumes me
purify the ring of its curse,
yield it up to you
in the flood,
and purely preserve
the luminous gold,
which, robbed from you, brought disaster.

(She turns now toward the back, where Siegfried's body lies outstretched upon the funeral pyre, and seizes a huge firebrand from one of the men.)

Please turn the page quietly.

Fliegt heim, ihr Raben!
Raunt es eurem Herren,
was hier am Rhein ihr gehört!
An Brünnhildes Felsen
fahrt vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so—werf' ich den Brand
in Walhall's prangende Burg.

Fly home, you ravens!
Whisper to your lord
what you've heard here at the Rhine.
Make your way
via Brünnhilde's rock:
Loge still blazes there;
send him on to Valhalla!
For the twilight of the gods
draws near:
so I cast my torch
at Valhall's splendrous hold!

(She flings the torch onto the pyre, which quickly, brightly, takes fire. Two ravens fly up from the river bank and disappear from sight. Two young men lead in Brünnhilde's horse, which she seizes and quickly mounts.)

Grane, mein Ross,
sei mir gegrüsst!
Weisst du auch, mein Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe?
Fühl meine Brust auch,
wie sie entbrennt;
helles Feuer
das Herz mir erfasst,
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein!
Heiajoho! Grane!
Grüss deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

Grane, my horse,
I greet you now!
Do you know, too, my friend,
where I'm leading you?
In the fire, radiant,
there lies your lord—
Siegfried, my blessed hero.
To follow that friend—
is that why you neigh so joyously?
Does that laughing blaze
draw you to him?
Let my own breast, too,
fill up with its fire;
this bright fire
that lays hold of my heart,
to enfold him tightly,
embraced by him,
in love most powerful,
to be wedded at last.
Heiajoho! Grane!
Greet your lord!
Siegfried! Siegfried! See!
Bliss-filled, your wife greets you!

(She incites the horse to spring onto the funeral pyre with one leap. The fire blazes up high, filling the entire space in front of the hall; the men and women press toward the foreground. Suddenly the fire breaks up entirely; a dark cloud of smoke remains suspended in the sky. The Rhine floods powerfully over the shore, pouring its waters over the conflagration. The three Rhinemaidens swim by on the waves. Hagen, who has watched Brünnhilde's activities with increasing anxiety, becomes even more agitated upon seeing the Rhinemaidens; he throws down his spear, shield, and helmet, and plunges into the water as if mad, in an attempt to retrieve the ring. He is dragged down into the river by Woglinde and Wellgunde, as Flosshilde holds high the recovered ring. As the Rhine returns to its bed, a red glow breaks through the clouds, through which, visible to the men and women who remain amidst the ruins, Valhalla becomes visible, the gods and heroes sitting together as bright flames seem to consume the hall of the gods.)

—Richard Wagner

—translation © Marc Mandel

GUEST ARTISTS

Jeffrey Tate



Dr. Jeffrey Tate studied medicine at the University of Cambridge and qualified as a doctor at St. Thomas' Hospital in London. However, music had always been a great interest, and in 1970 he joined the music staff at Covent Garden. Among the conductors with whom he worked there were Solti, Davis, Kempe, Kleiber, and Pritchard. In 1976 he assisted Boulez at Bayreuth in the centenary *Ring* cycle and worked with Karajan in Salzburg. He made his public debut as a conductor in 1978 with *Carmen* at the Göteborg Opera. At the Théâtre du Châtelet in Paris, Dr. Tate has conducted new productions of *Lulu*, *Peter Grimes*, and the *Ring* cycle with the Orchestre National de France, a production also presented in Adelaide, Australia (the Australian premiere of the complete *Ring*) to international acclaim. He also conducted new productions of *Mahagonny* and *Wozzeck* at Opéra de la Bastille in Paris. In March 1996, Dr. Tate reopened the Opéra Palais Garnier in Paris with a new production of *Così fan tutte*. In September 1996 he conducted *Die Walküre* at the Teatro Colón in Buenos Aires. Recent seasons have also included a new production of *Parsifal* in Bonn, *The Flying Dutchman* at Rome Opera, *Ariadne auf Naxos* in Turin, his acclaimed La Scala debut with *Peter Grimes*, Nono's *Intolleranza* at the Opera of Cologne, where he also started a new *Ring* cycle with *Rheingold* and *Die Walküre*, and *Parsifal* in Australia. He has also conducted concerts with the Maggio Musicale in Florence, Accademia Nazionale di Santa Cecilia in Rome, Orchestra Sinfonica della RAI in Turin, the Israel, Stockholm, and Los Angeles philharmonics, Danish Radio Orchestra, Dresden Philharmonic, and the Rundfunk-Sinfonieorchester Berlin, among others. Other projects include *Capriccio* at Turin's Teatro Regio; the continuation of the Cologne *Ring* cycle with *Siegfried* and *Götterdämmerung*; *The Turn of the Screw* at Geneva's Grand Théâtre; *Der Rosenkavalier* and *Tannhäuser* at La Scala, and concerts with most of the world's important orchestras. His discography includes *Arabella*, *Hänsel und Gretel*, *Les Contes d'Hoffmann*, *Lulu*, Mozart's piano concertos with Mitsuko Uchida, all the Mozart symphonies with the English Chamber Orchestra, the major orchestral works of Elgar with the London Symphony Orchestra, and Mendelssohn's *Midsummer Night's Dream* with the Rotterdam Philharmonic. Dr. Tate has been named Chevalier of the Legion d'Honneur and Chevalier des Arts et des Lettres as well as C.B.E./Commander of the British Empire. He made his Boston Symphony Orchestra debut in April 1986 and his Tanglewood debut in August 1989. Dr. Tate has returned to Tanglewood frequently since then, most recently in July 2002 conducting music of Brahms, Ravel, and Elgar.

Gil Shaham



Violinist Gil Shaham is internationally recognized by audiences and many noted critics as one of today's most virtuosic and engaging classical artists. He has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, and Sibelius with Giuseppe Sinopoli leading the Philharmonia Orchestra and the New York Philharmonic; Wieniawski's Concertos Nos. 1 & 2 and Sarasate's *Zigeunerweisen* with Lawrence Foster and the London Symphony; and solo discs devoted to music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate (for Deutsche Grammophon). Other recordings include two collaborations with the Orpheus Chamber Orchestra, Vivaldi's *Four Seasons* and "Romances for Violin and Orchestra"; "Paganini for Two" with guitarist Göran Söllscher; "Dvořák for Two" with his sister, Orli; "The Fiddler of the Opera," transcriptions of opera arias; two concerto discs with André Previn and the London Symphony, the Barber and Korngold concertos and the Prokofiev concertos, both nominated for Grammy Awards; and "Meeting in Moscow," a pairing of the Kabalevsky and Glazunov concertos, with Mikhail Pletnev and the Russian National Orchestra. Highlights of Mr. Shaham's 2002-03 season include a trio tour of North America

with pianist Yefim Bronfman and cellist Truls Mørk and a series of recitals in Europe with guitarist Goran Söllscher. He will also give solo recitals in the Far East and the United States and make numerous orchestral appearances throughout the world. Gil Shaham won a Grammy Award in 1999 for his recital album "American Scenes" with André Previn at the piano. Other recent releases include a Bartók disc (the Violin Concerto No. 2 and the two Rhapsodies for Violin and Orchestra) with Pierre Boulez and the Chicago Symphony, which earned two Grammy nominations; and Arvo Pärt's *Tabula Rasa* and *Fratres III*. His most recent releases are Messiaen's *Quartet for the End of Time* with Myung-Whun Chung, Mischa Maisky, and Paul Meyer; and "Devil's Dance," a disc of showpieces with pianist Jonathan Feldman. Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel, where at the age of seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 "Countess Polignac" Stradivarius and lives in New York City with his wife, the violinist Adele

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Works by Haydn and Walton

JULY 26 – Robert Page, conductor
Works by Barber and Vaughan Williams

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Anthony, and son, Elijah. He made his BSO debut at Tanglewood in August 1993 and has returned nearly every season since then, most recently in the "Celebrating Seiji" concerts last July and in a performance of Tchaikovsky's Violin Concerto in August 2002.

Jane Eaglen



Jane Eaglen has one of the most formidable reputations in the opera world today. Enjoying unique success in the contrasting roles of Norma (performed with the Metropolitan Opera, Seattle Opera, Ravenna Festival with Riccardo Muti, and the Bastille) and Brünnhilde (performed in Chicago, Seattle, San Francisco, Milan, New York, and the United Kingdom), she has won spectacular reviews worldwide. Other memorable operatic performances include Isolde for the Metropolitan Opera, Seattle Opera, and Lyric Opera of Chicago; La Gioconda in Chicago and London; Donna Anna in New York, Vienna, Los Angeles, Munich, and Bologna; Turandot at the Met with Pavarotti, in Vienna, Madrid, Seattle, Bologna and at the Opéra-Bastille, Paris; Amelia at the Bastille and in Bologna; Tosca for English National Opera and Teatro Colón, Buenos Aires; and the title role of *Ariadne auf Naxos* for ENO. She is equally at home on the concert platform, where her engagements have included Verdi's Requiem with Simon Rattle and the CBSO and with Danielle Gatti and the Orchestra of St. Cecilia, Rome; Mahler's Eighth Symphony with Tennstedt (available on video) and at the Edinburgh Festival with Donald Runnicles; *Götterdämmerung*, Act III, with Haitink and the Boston Symphony Orchestra (her BSO debut, in April 1994); *Nabucco* in Ravenna with Muti; *Gurrelieder* with Abbado at the Salzburg and Edinburgh festivals; Norma at the Tivoli Festival, Copenhagen, and at Carnegie Hall; the final scene of *Salome* with Mehta and the Israel Philharmonic; Strauss's Four Last Songs with Barenboim and the Chicago Symphony Orchestra; and *Die Walküre* and *Siegfried* with Conlon in Cologne. Additional concert engagements include performances of Berg's Seven Early Songs, Beethoven's Ninth Symphony and *Ah! perfido*, and *Oberon*. Jane Eaglen has an exclusive contract with Sony Classical. Her many solo albums include arias by Wagner and Bellini; arias by Strauss and Mozart; Strauss's Four Last Songs and other song cycles, and Italian opera arias. She can also be heard in Mahler's Eighth Symphony with Mehta for Teldec; as Tosca for Chandos; as Norma with Muti and in Wagner's *Liebestod* with Roger Norrington for EMI; in the title role of *Medea in Corinto* for Opera Rara; and in Beethoven's Ninth Symphony with Abbado for Sony. Ms. Eaglen is featured on Sony's soundtrack for the film adaptation of Jane Austen's *Sense and Sensibility*. Future plans include complete *Ring* cycles for the Metropolitan Opera, Lyric Opera of Chicago, and Seattle Opera; *Tristan und Isolde* in Puerto Rico and at the Met; and Leonore in *Fidelio* and Ortrud in *Lohengrin* for Seattle Opera. Upcoming engagements include concerts in San Francisco, Seattle, Chicago, New York, Pittsburgh, Minnesota, Atlanta, Barcelona, and London, as well as recitals at the Ravinia Festival and throughout the United States and Europe. Her only previous Tanglewood performance with the BSO was in August 1994, in Act III of *Götterdämmerung*.



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ROSSINI — Overture to *William Tell*

MOZART — Piano Concerto No. 22 in E-flat, K.482
Allegro
Andange
Allegro—Andantino cantabile—Tempo primo
GARRICK OHLSSON

INTERMISSION

GOLIJOV — Three Songs for Soprano and Orchestra
Night of the Flying Horses (*Lullaby, Doina, and Gallop*)
Lúa descolorida
How Slow the Wind, Two Poems by Emily Dickinson
DAWN UPSHAW, soprano

KODÁLY — *Dances of Galánta*

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Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Gioachino Rossini (1792-1868)
Overture to *William Tell*

First performance of the opera: August 3, 1829, Paris. *First BSO performances of the overture*: October 1883, Georg Henschel cond. *First Tanglewood performance of the overture by the BSO*: August 12, 1977, Arthur Fiedler cond. (as part of Tanglewood on Parade). *Only other Tanglewood performance by the BSO*: July 20, 1991, Roger Norrington cond.

Some music is so famous that it is almost never played—at least not in "serious" concerts. The *William Tell* Overture may well top that curious list of super-familiar compositions. It was often played by the Boston Symphony when the orchestra was on tour, from as early as 1883, yet it has never appeared on a regular Friday-Saturday subscription concert at Symphony Hall, though Serge Koussevitzky twice conducted it on Tuesday-evening concerts! Of course, the reason why *William Tell* is relegated to Pops and youth concerts is that today the music simply can no longer conjure up the intended image of heroic Swiss freedom-fighters. Instead listeners are faced with a series of thrice-familiar passages that have been employed *ad nauseam* to create a pastoral mood in animated cartoons or to signal the exploits of a certain masked man. The stultifying popularity of the overture has deprived audiences of the chance to consider seriously what Rossini actually achieved.



Rossini composed his first opera at the age of eighteen; within three years he was Italy's leading opera composer, founder of a style that lasted until Verdi's maturity. But

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his style developed over the nineteen years that he served in the lists. Today we remember best his scintillating comic operas—above all *The Barber of Seville*. But he was also the leading creator of tragic operas (such as *Tancredi* and an *Otello*), in which field he created most of the musical forms used by the great masters of the *bel canto* era. Then in the 1820s he moved to Paris and began to create works especially designed to match the taste of the Parisians. It was for the Paris Opéra that he wrote his last opera, *Guillaume Tell*, in 1829. After that he retired from the operatic world, though he was only thirty-seven years old and had more than half his life left to live. His only compositions during that long period were two large sacred compositions and a number of small, often comic, chamber and vocal works.

Meanwhile, *William Tell* had established the style of the French grand opera, which was taken over by Meyerbeer, Halévy, and others (including the young Wagner in *Rienzi*), elaborate operas depicting historical (or putatively historical) events, cast in four or five acts with elaborate scenery and costumes and an extended ballet somewhere in the middle. The overture to *William Tell* is more famous for some of its sections than for the whole. Yet it is a remarkable work, filled with surprises. The very opening, for example, is richly sonorous, though it calls for just four solo cellos in an extended passage. Violent "storm" music follows, finally dying away into the gentle pastoral sound of a *ranz de vaches*. Finally, to bring the overture to a close with tremendous brio, we have the famous *galop*. As was almost always the case in Rossini's work, none of the music in the overture appears in the opera itself, but it does nonetheless suggest the natural beauty of Switzerland both in sunshine and storm, and the heroic determination of William Tell and his fellow patriots.

—Steven Ledbetter

Wolfgang Amadè Mozart (1756-1791)
Piano Concerto No. 22 in E-flat, K.482

First performance: December 23, 1785, Vienna, with Mozart as soloist and Antonio Salieri perhaps as conductor (the concerto being performed as an entr'acte to a performance Salieri conducted of Karl Ditters von Dittersdorf's oratorio *Esther*). *First BSO performances*: November 1933, Serge Koussevitzky cond., Egon Petri, soloist. *First Tanglewood performance*: July 21, 1962, Charles Munch cond., Evelyne Crochet, soloist. *Most recent Tanglewood performance*: July 28, 2000, James Conlon cond., Emanuel Ax, soloist.

Between the end of 1783 and the early summer of 1788, Mozart wrote a baker's dozen of piano concertos, all but one of the series falling into the span from February 1784 (K.449 in E-flat) and December 1786 (K.503 in C). In those five years, which were the years both of Mozart's most delirious public success and of his great decline in popular favor, he also wrote, among many other things, the last three of the six string quartets dedicated to Haydn and the D major quartet, K.499, the two piano quartets, the quintet for piano with winds, the viola quintets in C and G minor, *Eine kleine Nachtmusik*, the *Prague* Symphony, *Figaro*, and *Don Giovanni*. In 1784, hardly able to keep up with the demand for his own appearances as pianist, he wrote six concertos, then three each in 1785 and 1786. K.482, written in the middle of *Figaro*, is the last of the 1785 set. Both majestic and gentle—Girdlestone aptly says that "combining grace and majesty...this one is the queenliest" of Mozart's concertos—it offers a remarkable contrast to its two predecessors, the D minor, K.466, and the C major, K.467, both of them hyperinventive and audaciously personal. The E-flat concerto and the lovely A major, K.488, that followed two-and-a-half months later, are a gentle interlude in the series. With the C minor concerto, K.491 (March 1786), and the grand C major, K.503 (De-

cember 1786), Mozart returned to a denser manner of composition and to a higher level of intellectual ambition.

Mozart begins here with a formula we find often in his pieces in E-flat, a firm, fanfare-like phrase and a quiet response. This is one of his trumpets-and-drums concertos, though in E-flat the sonority is mellow rather than brilliant. Mozart, being Mozart, can make something remarkable even of these conventional fanfares—the sudden fortissimo in the middle of the second measure in the *Sinfonia concertante* for violin and viola, for example, or here the odd phrase-length of three bars. The really personal note, however, comes in the answer, which here consists of a series of softly dissonant suspensions in two horns with the two bassoons in unison providing a bass. The harmonies outlined by that bass are not extraordinary; the specific articulation and presentation, on the other hand, is altogether individual and delightful. (It is also, on the most modest possible scale, an example of Mozart's post-1782 sense of texture.) Statement and answer are repeated, only this time the horn suspensions are given a sound never before heard in one of Mozart's concertos, the sound of clarinets, still a novel instrument in the middle-'80s and one for whose round softness Mozart had a special feeling. The bass to the clarinets, everything now being an octave higher than before, is given to non-bass instruments, namely violins. In twenty seconds of music, Mozart has set the stage for us. It is a movement rich in lyric themes, this Allegro, relatively casual in its development, exceptionally inventive in its non-automatic recapitulation.

We read that at the first performance in Vienna the audience demanded (and got) an encore of the Andante. It is a most wonderful movement. Its theme is a lament, long and irregular, for muted strings, all broken lines, sighs, and pathetic silences. We hear three variations on this paragraph, the first two for the piano alone or with a quiet accompaniment of strings, the third an extraordinary dialogue that engages the entire orchestra (save trumpets and drums, which are silent throughout this movement). But on either side of Variation II Mozart puts an independent episode, the first for winds



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alone, the second a string-accompanied duet for flute and bassoon. The last variation, more expansive than the theme and the two variations that came before, spills into a coda that, for pathos and magic of harmony, surpasses everything we have yet heard. The Andante is the concerto's true center, sensuous, deeply pathetic, surprising and complex, yet utterly clear.

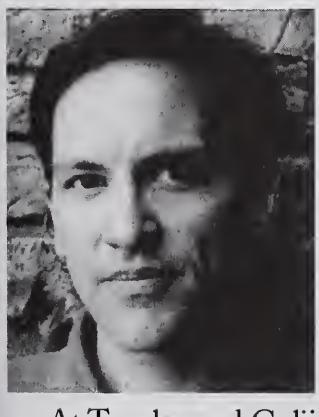
From there Mozart moves into a 6/8 hunting finale on a theme that is a slightly more formal, less capricious variant of the one in the B-flat concerto, K.450, of March 1784. Like the finale of the earlier great concerto in E-flat, K.271 (January 1777), this movement is interrupted by a slower interlude in 3/4, though not so specifically minuet-like this time. It harks back to the textures of the Andante, beginning with the wind music from the world of serenades and looking ahead to the perfumes of Fiordiligi's and Dorabella's garden, and alternating these fragrant sounds with the union of the piano and the orchestral strings. Here in the Allegro portion of the movement are several instances where Mozart wrote shorthand rather than a completely realized piano figuration, passages where the soloist is asked to meet the challenge of putting flesh on the bones and color on the skin. The formality and simplicity of the opening theme allow room for subtle alterations of shape and harmony at its various returns. The whole movement is indeed a feast of gentle wit, the best of all the jokes—and it is a wistful one—being saved for the very end.

—Michael Steinberg

Osvaldo Golijov (b.1960)
Three Songs for Soprano and Orchestra

First performance: March 27, 2002, Minnesota Orchestra, Alan Gilbert, cond., Dawn Upshaw, soprano. *This is the first performance of these songs by the Boston Symphony Orchestra. Dawn Upshaw performed the songs here last summer in a version for soprano with string quartet and clarinet on June 30, 2003, with the Borromeo String Quartet and clarinetist Todd Palmer.*

Osvaldo Golijov was born in Argentina, the son of European Jewish immigrants. An avid absorber of traditional classical music as well as folk genres like the tango, he received his first formal training from one of Argentina's prominent composers, Gerardo Gandini. In 1983 he moved to Israel for study with the avant-garde composer Mark Kopytman. Golijov came to the United States in 1986, earning his Ph.D. at the University of Pennsylvania studying with George Crumb. In 1990 he was a Fellow at the Tanglewood Music Center. He received Tanglewood's Fromm Commission, resulting in *YIDDISHBBUK*, which was premiered by the St. Lawrence String Quartet in Tanglewood's Festival of Contemporary Music in July 1992. (That ensemble, with clarinetist Todd Palmer, has released a recording of *YIDDISHBBUK*, *Lullaby and Doina*, and other works by Golijov.)



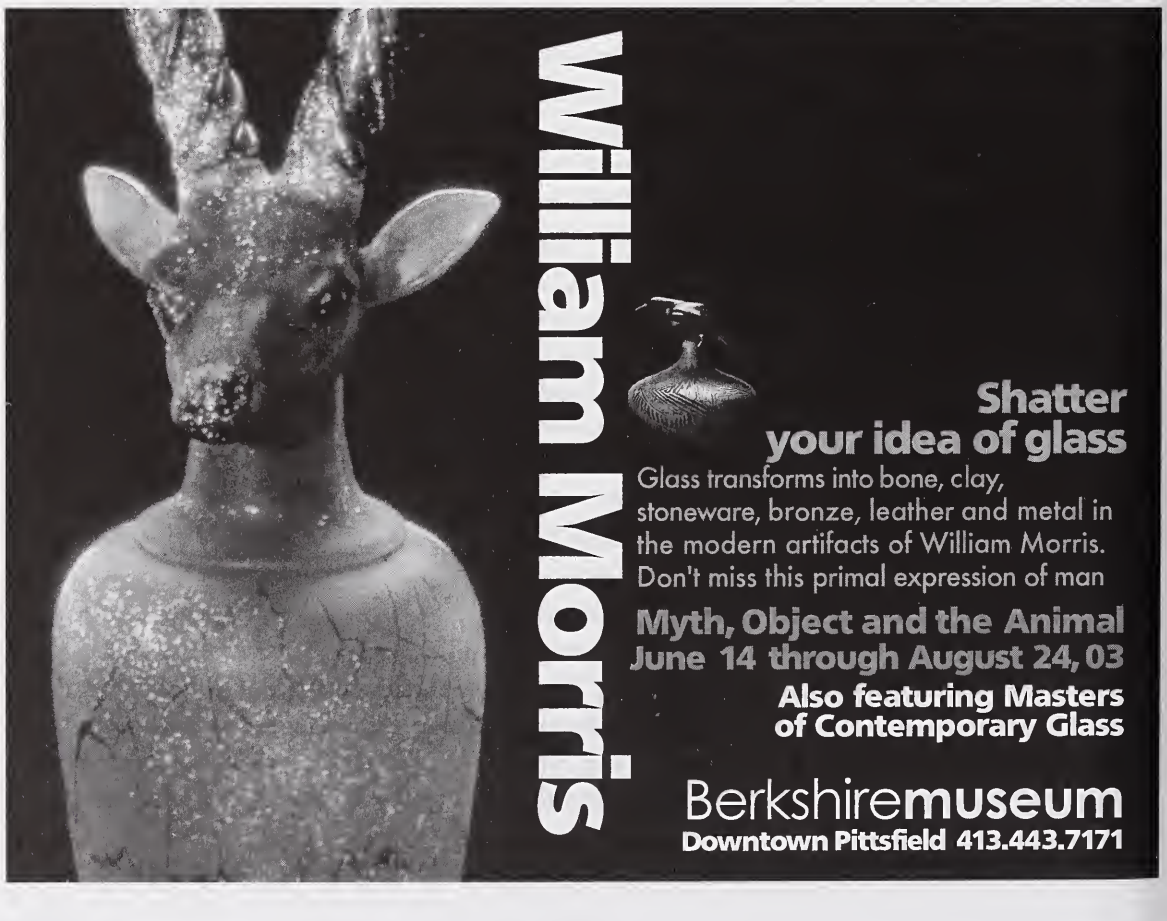
At Tanglewood Golijov became acquainted with the Kronos Quartet, who performed here in 1990 and 1992. He wrote *K'vakarat*, which the quartet later recorded, for Kronos and cantor Misha Alexandrovich. In 1997 Kronos and clarinetist David Krakauer recorded Golijov's Klezmer-accented *The Dreams and Prayers of Isaac the Blind*, which became what constitutes a bestseller in the classical world. (The Kronos Quartet's latest disc, *Nuevo*, features compositions and arrangements by Golijov of traditional and popular Mexican songs.)

Golijov's biggest project to date was the composition of his *La Pasión Según San*

Marcos for Helmuth Rilling and the International Bachakademie Stuttgart's "Passion 2000" celebration, commemorating both the millennium and the 250th anniversary of Bach's death. Golijov was one of four composers from disparate backgrounds selected to compose a piece on one of the four biblical Passions, the other composers being the Russian Sofia Gubaidulina, the Chinese-American Tan Dun, and the German Wolfgang Rihm. The success of the *Pasión* at its September 2000 premiere in Stuttgart, and of its United States premiere, given by the Boston Symphony Orchestra in Boston in February 2001, ensured Golijov an even busier composing schedule. More recently, *La Pasión Según San Marcos* was performed at the Ravinia Festival, Tanglewood, and the Brooklyn Academy of Music. In addition, Golijov has been involved in writing film soundtracks, including the score for Sally Potter's *The Man Who Cried*, where the piece *Lullaby and Doina* originated.

Like most composers, Golijov's collaborations with important performers have helped shape the path of his career. Along with the BSO and the Kronos and St. Lawrence string quartets, Dawn Upshaw has been another strong supporter of the composer's work; she added the piano-voice song *Lúa descolorida*, later incorporated into Golijov's *La Pasión Según San Marcos*, to her repertoire some years ago, and, as indicated above, gave the first performances of the Three Songs (which includes an orchestration of *Lúa descolorida*) with the Minnesota Orchestra in March 2002. Later this summer (August 10 and 11) she will sing the leading role in the Tanglewood Music Center's world premiere production of Golijov's new opera *Ainadamar*, which was commissioned by the Boston Symphony Orchestra for the TMC.

Lullaby, the theme of which occurs throughout Sally Potter's film, is a setting of a text by the director that was then translated into Yiddish. The music also works as a countermelody to the tenor aria "Je crois entendre encore" from Bizet's opera *The Pearl*



Fishers, which in the film enables Christina Ricci's character's passage out of an English orphanage. The Gypsy-inflected improvisatory *doina* and the fast *gallop* music that follow the lullaby were influenced by (or, as Golijov says, stolen from) the composer's friends Taraf de Haidouks, a group of Gypsy musicians. This music also appears in *The Man Who Cried*. The Romanian *doina* is a type of lyric song characterized by complex ornamentation and liberal, expressive use of *rubato* (tempo fluctuation). In the film, the *gallop* accompanies a scene in which a bicyclist (Christina Ricci) pursues a horseman (Johnny Depp).

Lúa descolorida, a lament about the "colorless moon," is the remorse-aria of the Apostle Peter in Golijov's *La Pasión Según San Marcos*, sung after Peter's threefold denial of his association with Jesus. Following the tradition of such arias, the text for *Lúa descolorida* is not from the Bible. Rather, Golijov sets a poem by the great Galician poet Rosalia de Castro (1837-1885) in the language of her native region in Spain. The present arrangement of the song is similar to that in the *Pasión*; the original version was for voice and piano.

How Slow the Wind, a setting of two short Emily Dickinson poems, was Golijov's response to the death of his friend Mariel Stubrin. He writes, "I had in mind one of those seconds in life that is frozen in the memory, forever—a sudden death, a single instant in which life turns upside down, different from the experience of death after a long agony." Originally for voice and string quartet, the piece was commissioned by Close Encounters with Music and was first performed in their Seiji Ozawa Hall concert of May 5, 2001, by Dawn Upshaw, soprano; Toby Appel and Justine Chen, violins; Kenji Bunch, viola, and Yehuda Hanani, cello.

—Robert Kirzinger

GOLIJOV Three Songs for Soprano and Orchestra

Lullaby–Close Your Eyes
Poem by Sally Potter; translation to Yiddish by Barry Davis

Mach tsu di eigelch	Close your eyes
Un du vest koomen	And you shall go
Tsu yenem zissn lan	To that sweet land
Fun baley-khloymess	All dreamers know
Avoo milch oon honik	Where milk and honey
Flissn tomid	Always flow
Un dyn mamaeh	And mama
Hit dir op.	watches over you.
Farshpray dein fligelech	Spread your wings
Faygele meins	My Fegele
Mein tochter sertseh	My darling girl
Mein klayn zingfaygele	My singing bird
Hayb oyf dein ponim	Lift your face
Aroyf tsoom himmel	Towards the sky
Ich vel dich onkookn	I will be watching
Vee doo fleegst.	As you fly.
Gedenkshe (teirinke)	Remember dear
Az koomt der morgn	When morning comes
vet zein der tatte	Your mama's here;

Please turn the page quietly.

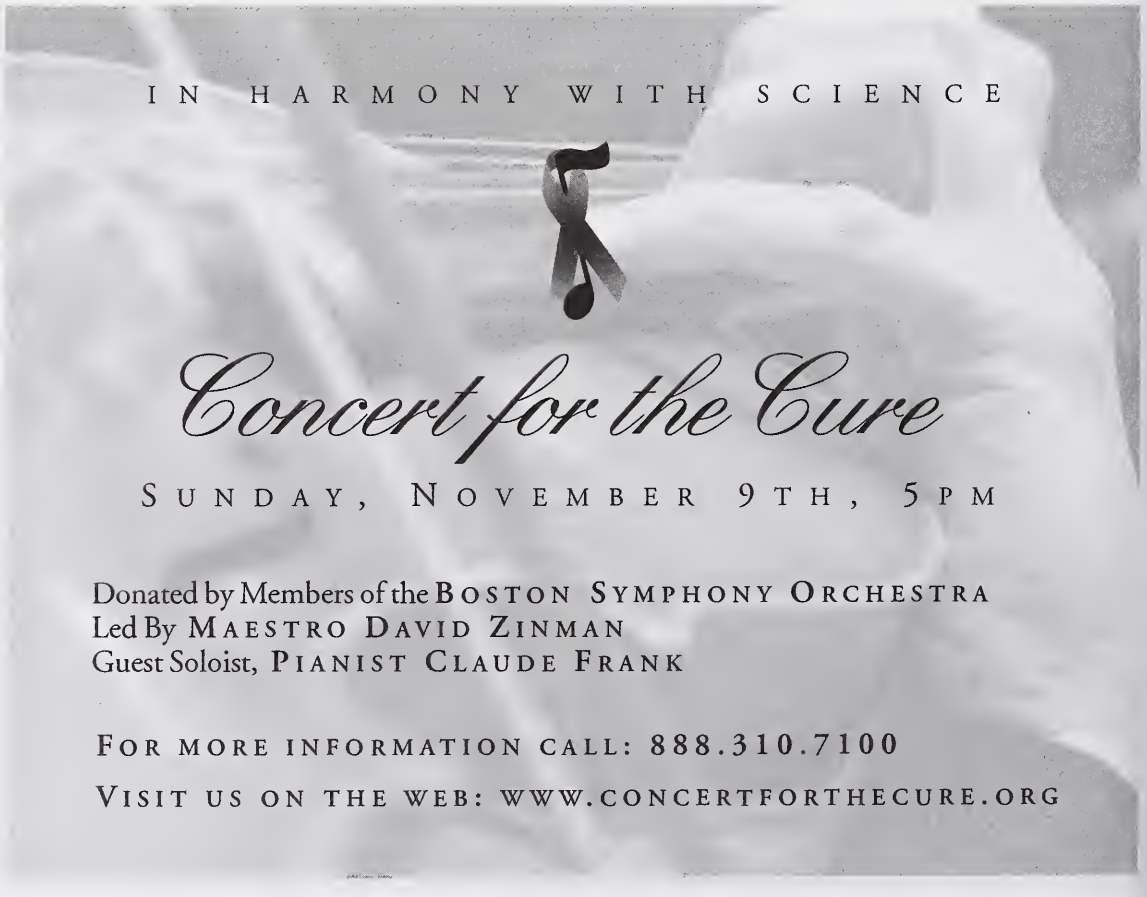
Ahaym gefloygn
Dos land foon chloymess
mooztoo aveklozn
Dein eign zisser haym
vaystoo iz doh.

Fly home to me.
The land of dreams
Must let you go
Your own sweet home
Is here, you know.

Lúa descolorida ("Moon, Colorless")
Poem by Rosalia de Castro (1837-1885); English translation by Osvaldo Golijov

Lúa descolorida
Como cor de ouro pálido,
vesme i eu non quixera
me vises de tan alto.
Ó espaso que recorres,
lévame, caladiña, nun teu raio.
Astro das almas orfas,
lúa descolorida,
eu ben sei que n'alumas
tristeza cal a miña.
Vai contalo ó teu dono,
e dille que me leve adonde habita.
Mais non lle contes nada,
descolorida lúa,
pois nin neste nin noutros
mundos teréis fertuna.
Se sabe onde a morte

Moon, colorless
like the color of pale gold:
You see me here and I wouldn't like you
to see me from the heights above.
Take me, silently, in your ray
to the space of your journey.
Star of the orphan souls,
Moon, colorless:
I know that you do not illuminate
sadness as sad as mine.
Go and tell it to your master
and tell him to take me to his place.
But don't tell him anything,
Moon, colorless,
because my fate won't change
here or in other worlds.
If you know where Death



ten a morada escura,	has her dark mansion,
dille que corpo e alma xuntamente	Tell her to take my body and soul together
me leve adonde non recorden nunca,	To a place where I won't be remembered,
Nin no mundo en que estóu nin nas alturas.	Neither in this world, nor in the heights above.

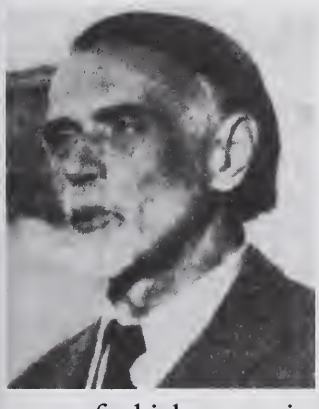
How Slow the Wind
Two Poems by Emily Dickinson

How Slow the Wind—
how slow the sea—
how late their Feathers be!
Is it too late to touch you, Dear?
We this moment knew—
Love Marine and Love terrene—
Love celestial too—

Zoltán Kodály (1882-1967)
Dances of Galánta

First performance: October 23, 1933, Budapest Philharmonic Society, Kodály cond. *First BSO performances:* December 1955, Arthur Fiedler cond. *First Tanglewood performance: First Tanglewood performance:* July 13, 1979, Gennady Rozhdestvensky cond. *Most recent Tanglewood performance:* August 18, 2000, Adam Fischer cond.

Like his friend and compatriot Bartók, Zoltán Kodály devoted much of his energy to the study of Hungarian folk song, and this revealed itself throughout his creative endeavors. Few composers of our century have been so vocally oriented, and even his purely instrumental works are imbued with the character of song, the song of the people. Late in his life, Kodály wrote, "Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save him from this fate." To project this spirit, Kodály wrote songs and choral works in greater number than perhaps any other 20th-century composer, and many of these were intended for school use. Indeed, this aspect of his work made Kodály one of the great music educators of all time. But the same spirit found its way into his purely orchestral music, most of which was written in the decade and a half between 1925 and 1940.



Kodály inserted the following statement in the score of *Dances of Galánta*, by way of explanation:

> Galánta is a small Hungarian market-town known to the travelers from Vienna to Budapest, where the composer passed seven years of his childhood. There existed at that time a famous gypsy band which has since disappeared. Their music was the first "orchestral sonority" which came to the ear of the child. The forebears of these gypsies were already known more than a hundred years ago. Around the year 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several gypsies from Galántha." They have preserved the old Hungarian traditions. In order to continue it the composer has taken his principal subjects from these old editions.

These old 18th-century dances that Kodály has chosen are known as *verbunkos* music, the "recruiting dances" (from the German word "*Werbung*," "recruiting") from the method of enlisting recruits during that century's Imperial wars. The dance was performed by a group of hussars led by their sergeant; it consisted of slow figures alternating with lively ones. The impressive display was apparently designed to arouse enthusiasm among the spectators and encourage some of them to join up to share in the fun. The music that accompanied these events was played by gypsy bands, who often performed breathtakingly elaborate improvisations over the basically simple tunes.

Kodály's piece is an evocation of that old Hungarian tradition. Having selected his tunes, he arranged them in a rondo-like pattern, with a central Andante maestoso recurring twice in the course of the piece. The brilliant orchestration provides a modern orchestral treatment of the colorful old gypsy bands, and has in no small way contributed to the work's great popularity. Indeed, of Kodály's purely orchestral works, the Galánta dances remain by far the most popular.

—Steven Ledbetter

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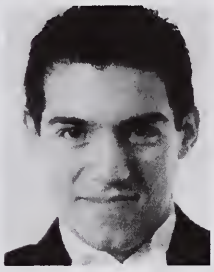
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GUEST ARTISTS

Miguel Harth-Bedoya



Making his Boston Symphony Orchestra debut this afternoon, Miguel Harth-Bedoya is one of the most exciting young conductors on the international scene. Winner of the 2002 Seaver/NEA Conductors Award, he serves as music director of the Fort Worth Symphony, associate conductor of the Los Angeles Philharmonic, and music director of the Auckland Philharmonia in New Zealand. In North America, his active guest-conducting schedule includes appearances with the New York Philharmonic, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, Cleveland Orchestra, Dallas Symphony, Baltimore Symphony, Seattle Symphony, Detroit Symphony, New Jersey Symphony, Montreal Symphony, Toronto Symphony, and St. Paul Chamber Orchestra. Recent and upcoming European engagements include the Birmingham Symphony, Swedish Radio Orchestra, Munich Philharmonic, NDR Orchestra/Hamburg, Orchestre National de Lyon, Madrid National Orchestra, and the Royal Stockholm Philharmonic, among others. Festival appearances include Ravinia, Tanglewood, Blossom, BBC Proms, Hollywood Bowl, Interlochen, Oregon Bach, Avanti (Helsinki), and Adelaide. Equally at home in opera, Mr. Harth-Bedoya recently conducted the world premiere of Stephen Paulus's new opera *Heloise & Abelard* at the Juilliard School. He has also directed numerous productions with the New Opera Company of Peru, including *La bohème*, *The Marriage of Figaro*, *Xerxes*, *Die lustige Witwe*, and *La sonnambula*. In Italy, he conducted the twentieth century's first performance of Martin y Soler's *Il tutore burlato*, which was subsequently recorded for the Bongiovanni label in Bologna. Future productions include *Romeo and Juliet* with Fort Worth Opera and *La bohème* with the Juilliard Opera Center. Mr. Harth-Bedoya has been music director of the Eugene Symphony in Oregon and the Philharmonic Orchestra of Lima. He also led the Juilliard Orchestra on highly successful tours of France and Japan, and has collaborated with such distinguished soloists as Mstislav Rostropovich, Isaac Stern, Gary Graffman, Joshua Bell, Midori, Garrick Ohlsson and James Galway. Born in Lima, Peru, Miguel Harth-Bedoya holds degrees in conducting from the Curtis Institute of Music and the Juilliard School.

Garrick Ohlsson



Since his triumph at the 1970 Chopin International Piano Competition, American pianist Garrick Ohlsson has established himself worldwide as a musician of extraordinary interpretive power and prodigious technical facility. Although he has long been regarded as one of the world's leading exponents of the music of Chopin, Mr. Ohlsson commands an enormous repertoire that encompasses virtually the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. Mr. Ohlsson's concerto repertoire alone is unusually wide and eclectic—ranging from Haydn and Mozart to 20th-century masters—and to date he has at his command some eighty works for piano and orchestra. Mr. Ohlsson is an avid chamber musician and has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. He has embarked on a complete edition of the Beethoven sonatas, of which a number of installments are available, and has also recorded the complete solo works of Chopin for Arabesque. A native of White Plains, New York, Mr. Ohlsson began his piano studies at the age of eight. He attended the Westchester Conservatory of Music and at thirteen entered the Juilliard School in New York City. His musical development has been influenced in completely different ways by a succes-

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sion of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition as one of the finest pianists of his generation. Since that time, he has made nearly a dozen tours of Poland, where to this day he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. He makes his home in San Francisco. He made his BSO and Tanglewood debuts in August 1971, and since 1981 has been a frequent guest of the orchestra both here and at Symphony Hall. His most recent Tanglewood appearance was in July 2000, performing Beethoven's *Emperor* Concerto.

Dawn Upshaw



Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her the awards and distinctions accorded only to the most distinguished of artists. Her performances on the opera stage encompass the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as works by Messiaen, Poulenc, and Stravinsky. From Salzburg and Paris to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Ms. Upshaw has also championed numerous new works created for her, including the Grawemeyer Award-winning opera *L'Amour de loin* by Kaija Saariaho; John Adams's nativity oratorio *El Niño*, and Osvaldo Golijov's Three Songs for Orchestra. She is a favored partner of many leading musicians of our day, including Richard Goode, the Kronos Quartet, James Levine, Sir Simon Rattle, and Esa-Pekka Salonen. This season she joins Sir Simon Rattle and the Berlin Philharmonic for the world premiere of a new work by Henri Dutilleux, which they also perform in Chicago, San Francisco, Los Angeles, and at Carnegie Hall, where Ms. Upshaw inaugurated a "Perspectives" series featuring her in a range of appearances, including a Berio/Golijov folk song evening, performances of Bach and Bartók with the Australian Chamber Orchestra, a recital with Gilbert Kalish, and a workshop for singers and composers with John Harbison. Ms. Upshaw also collaborates this season with the Kronos Quartet in a tour of the western United States, and with Richard Goode in a tour of the European capitals. She makes her San Francisco Opera debut in the title role of Janáček's *Cunning Little Vixen*, a role she performed to great acclaim this past winter at Covent Garden. A two-time Grammy Award winner, Ms. Upshaw is featured on more than fifty recordings, including the million-selling Symphony No. 3 by Henryk Górecki, and several Nonesuch discs of music theater repertoire. She was the subject of a one-hour Bravo profile, and has been a featured performer in numerous PBS productions, including a hosting role on the *Evening at Pops* "Copland Centennial Celebration." Dawn Upshaw made her Tanglewood and BSO debuts during a concert celebrating Leonard Bernstein's 70th birthday in August 1988. Her most recent appearance with the orchestra was last summer in a performance of Osvaldo Golijov's *La Pasión Según San Marcos*. Last week, on July 17, she sang György Kurtág's *Scenes from a Novel* as part of the Tanglewood Music Center's Festival of Contemporary Music. She will return to Tanglewood August 10 and 11 for the leading role in performances of Osvaldo Golijov's new opera *Ainadamar*, a BSO commission for the Tanglewood Music Center.

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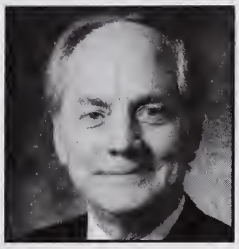
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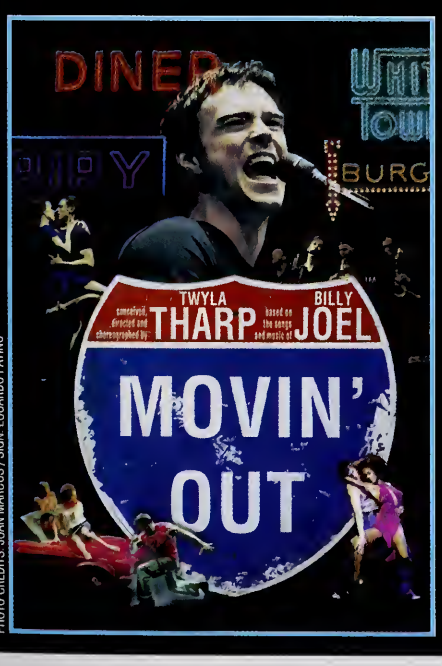


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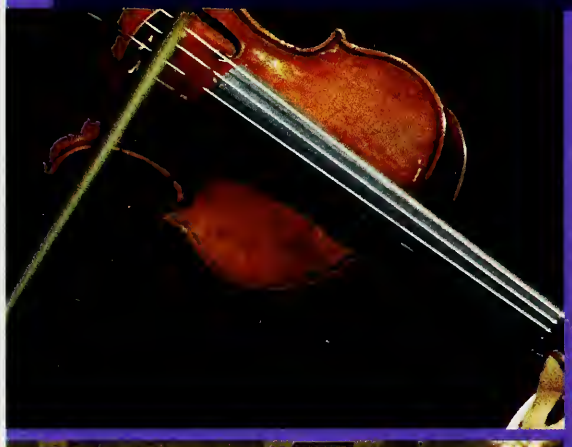
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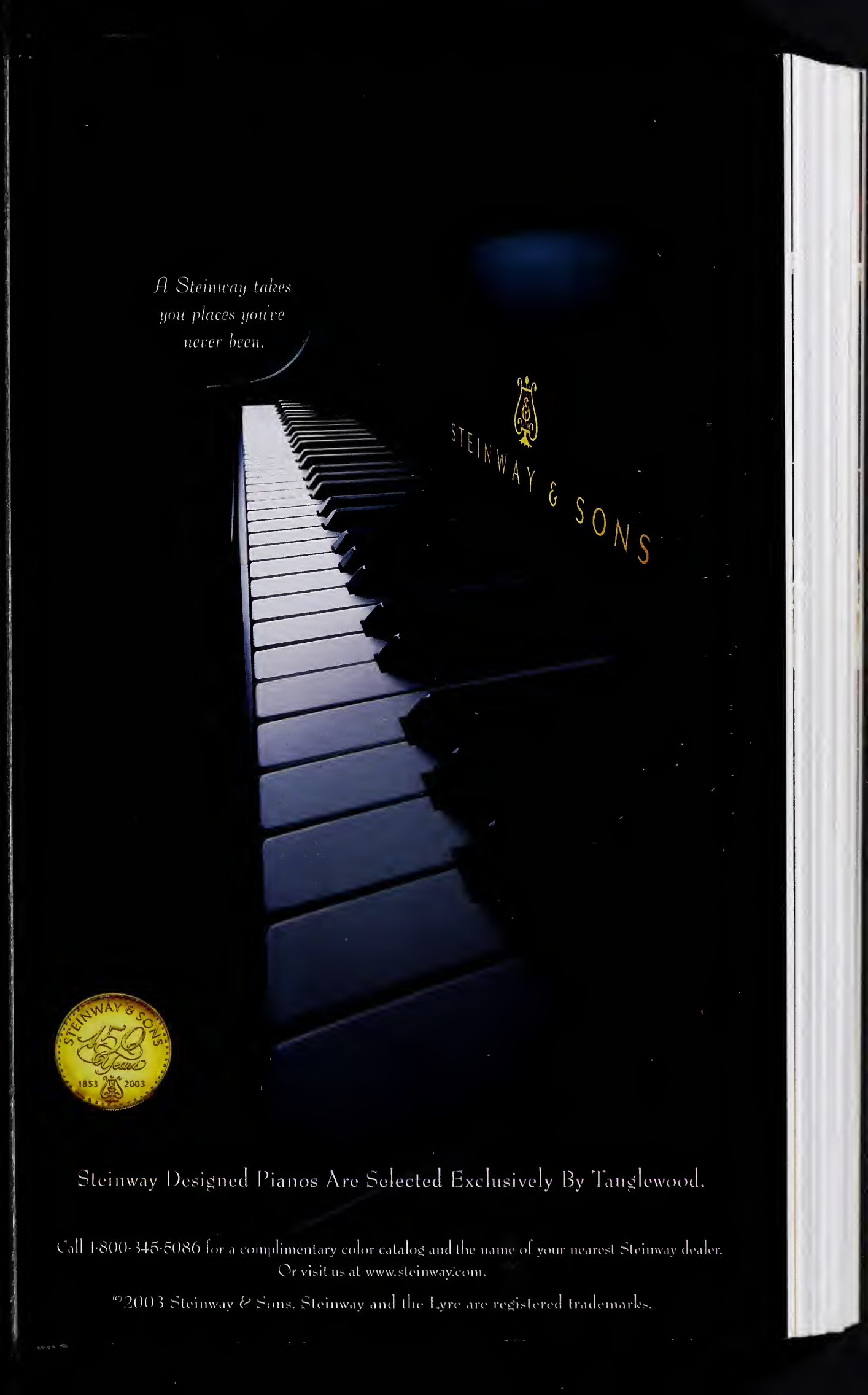
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Rich Warren, *Chicago Tribune*, 6/1/90.

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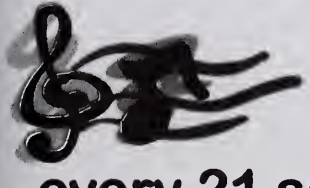
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J.M.W. Turner, British, 1775-1851, *Venice: The Dogana and San Giorgio Maggiore*, 1834, National Gallery of Art, Washington, DC, Widener Collection.

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JULY AT TANGLEWOOD

Saturday, July 5, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 6

Saturday, July 5, at 8:30–Opening Night Concert

BSO—KURT MASUR, conductor
DENYCE GRAVES, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

PROKOFIEV *Alexander Nevsky*, Cantata
MUSSORGSKY (orch. Gorchakov) *Pictures at an Exhibition*

Sunday, July 6, at 2:30

BSO—JAMES DePREIST, conductor
KALICHSTEIN-LAREDO-ROBINSON TRIO

SVOBODA *Overture of the Season*
BEETHOVEN Triple Concerto
RACHMANINOFF Symphony No. 2

Wednesday, July 9, at 7

CHRISTIAN TETZLAFF, violin

J.S. BACH Complete sonatas and partitas for unaccompanied violin

Thursday, July 10, at 8:30

LORRAINE HUNT LIEBERSON, mezzo-soprano
PETER SERKIN, piano

Songs and arias of BRAHMS, HANDEL, DEBUSSY, LIEBERSON, and MOZART



Friday, July 11, at 6 (Prelude)

MEMBERS OF THE BSO
SARAH CHANG, violin
JONATHAN BASS, piano

Music of PROKOFIEV and DVOŘÁK

Friday, July 11, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS (Brahms) and CRAIG JESSOP (Bernstein), conductors
BENJAMIN GOLDSMITH, ELIZABETH NORBERG-SCHULZ, and RUSSELL BRAUN, vocal soloists
MORMON TABERNACLE CHOIR and MEMBERS OF THE ORCHESTRA AT TEMPLE SQUARE

BERNSTEIN *Chichester Psalms*
BRAHMS *A German Requiem*

Saturday, July 12, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 13

Saturday, July 12, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
VAN CLIBURN, piano

ALL-BEETHOVEN PROGRAM
Piano Concerto No. 5, *Emperor*
Symphony No. 7

Sunday, July 13, at 2:30

BSO—KURT MASUR, conductor
SARAH CHANG, violin

TCHAIKOVSKY *Romeo and Juliet*
SIBELIUS Violin Concerto
DVOŘÁK Symphony No. 8

Tuesday, July 15, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
JOHN PIZZARELLI, guest artist

"All That Jazz"

Wednesday, July 16, at 8:30

DUBRAVKA TOMSIC, piano

Music of HAYDN, BEETHOVEN, and CHOPIN

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CONCORD, MA **$2,387,000**

Prominently sited on two beautifully manicured acres in sought-after Mattison Farm. The sophisticated contemporary has 15 spacious rooms, four and one half baths, five fireplaces, a vaulted six-sided conservatory, dramatic kitchen, cherry library, pool, spa and a luxurious master suite. Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com



CARLISLE, MA **$2,999,000**

Surrounded by conservation land, magnificent gardens and stonewalls, this architecturally-designed Greek Revival sits on almost eight acres. The residence features a tennis court, a putting green and a fabulous four-stall barn with a heated tack room, hayloft, and two paddocks. Laura Baliestiero, Concord, MA office, (978) 371-1600, laura.baliestiero@NEMoves.com



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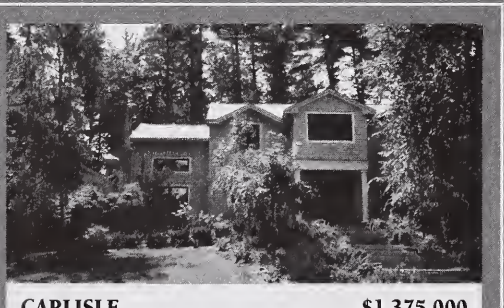


WESTON, MA

$2,950,000

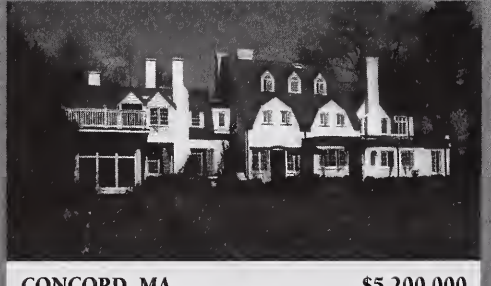
Magnificently proportioned rooms with high ceilings and an inviting layout fill this luxurious home with great warmth and elegance. Lush, manicured grounds with perennial flower borders, specimen and flowering trees, a bluestone terrace, and a kitchen garden further enhance the residence.

Linda Abegglan
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CARLISLE **$1,375,000**

Savor the tranquility of this sophisticated contemporary sited on two acres and surrounded by exquisite landscaping with stonewalls and a myriad of plantings. The residence features soaring wood ceilings, walls of windows, three bedroom suites, gracious formal rooms, and a heated pool. Brigitte Senkler, Concord, MA office, (978) 369-3600, brigitte.senkler@NEMoves.com



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Friday, July 18, at 6 (Prelude)

MEMBERS OF THE BSO

Music of IVES and BEETHOVEN

Friday, July 18, at 8:30

BSO—ROBERT SPANO, conductor
MIDORI, violin

STRAVINSKY *Fireworks*
DVOŘÁK Violin Concerto
BENJAMIN *Ringed by the Flat Horizon*
STRAVINSKY Suite from *The Firebird* (1919)

Saturday, July 19, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 20

Saturday, July 19, at 8:30

BSO—HANS GRAF, conductor
NELSON FREIRE, piano

BEETHOVEN *Leonore* Overture No. 3
SCHUMANN Piano Concerto
BARTÓK Concerto for Orchestra

Sunday, July 20, at 2:30

BSO—HANS GRAF, conductor
PETER SERKIN, piano

WEBER Symphony No. 1
STRAVINSKY *Capriccio* for piano and orchestra
MOZART Symphony No. 41, *Jupiter*

Sunday, July 20, at 8:30
The Fromm Concert at Tanglewood (part of the 2003 Festival of Contemporary Music)

PIERRE-LAURENT AIMARD, URSULA OPPENS, and ROBERT SPANO, pianos

Music of BENJAMIN, LIGETI, and MESSIAEN

Tuesday, July 22, at 8:30

CHANTICLEER

"Our American Journey"

Thursday, July 24, at 8:30

BORODIN STRING QUARTET

Music of BEETHOVEN and SHOSTAKOVICH

Friday, July 25, at 6 (Prelude)

MEMBERS OF THE BSO
GIL SHAHAM, violin
GARRICK OHLSSON, piano

Music of KODÁLY and CHAUSSON

Friday, July 25, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
MARIA RODRIGUEZ, soprano; JANE HENSCHEL and ALLYSON McHARDY, mezzo-sopranos; VICENTE OMBUENA and VINSON COLE, tenors; GINO QUILICO, baritone; STEPHEN WEST, bass-baritone; PEDRO SANZ, folk singer; ANTONIO REYES, guitar; NURIA POMARES ROJAS, flemenco dancer; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHUBERT Symphony No. 8, *Unfinished*
FALLA *La vida breve* (concert performance)

Saturday, July 26, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 27

Saturday, July 26, at 8:30

BSO—JEFFREY TATE, conductor
GIL SHAHAM, violin
JANE EAGLEN, soprano

HUMPERDINCK Overture to *Hänsel and Gretel*
MOZART Violin Concerto No. 5 in A, K.219
WAGNER Excerpts from *Götterdämmerung*

Sunday, July 27, at 2:30

BSO—MIGUEL HARTH-BEDOYA, conductor
GARRICK OHLSSON, piano
DAWN UPSHAW, soprano

ROSSINI Overture to *William Tell*
MOZART Piano Concerto No. 22 in E-flat, K.482
GOLIJOV Three Songs for Soprano and Orchestra
KODÁLY *Dances of Galánta*

Wednesday, July 30, at 8:30

EMERSON STRING QUARTET
JEFFREY KAHANE, piano

Music of SMETANA, JANÁČEK, and BRAHMS

Thursday, July 31, at 8:30

PIOTR ANDERSZEWSKI, piano

Music of BEETHOVEN and J.S. BACH

Programs and artists subject to change.

FUNDING PROVIDED IN PART BY
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2003 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Monday, June 23, at 6 p.m.
Opening Exercises (free admission; open to the public)

Sunday, June 29, at 10 a.m. (Theatre)
Chamber Music Concert

Sunday, June 29, at 8:30 p.m.*
Monday, June 30, at 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
YO-YO MA, cello
Choreography by MARK MORRIS to music of STRAVINSKY, BACH, and JOHN WILSON

Tuesday, July 1, at 5 p.m. and 8:30 p.m.
Wednesday, July 2, at 5 p.m. and 8:30 p.m.
String Quartet Marathon

Saturday, July 5, at 6 p.m. ♪
Prelude Concert

Sunday, July 6, at 10 a.m.
Chamber Music Concert

Monday, July 7, at 12:30 p.m. (CMH)
The TMC Steinway Series

Monday, July 7, at 8:30 p.m. (CMH)
Vocal Recital

Tuesday, July 8, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, conductor
JAMES GAFFIGAN, conductor (Beethoven)
BEETHOVEN Symphony No. 2
SHOSTAKOVICH Symphony No. 5

Saturday, July 12, at 6 p.m. ♪
Prelude Concert

Sunday, July 13, at 10 a.m.
Chamber Music Concert

Sunday, July 13, at 8:30 p.m.
Vocal Chamber Music

Monday, July 14, at 12:30 p.m. (CMH)
The TMC Steinway Series

Thursday, July 17–Monday, July 21
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Guest Soloists: Stefan Asbury, Michael Morgan, and George Benjamin, conductors; New Fromm Players; New York Virtuoso Singers; Tamara Smirnova, violin; Dawn Upshaw, soprano
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, The Helen F. Whitaker Fund, and the National Endowment for the Arts
Detailed program information available at the Main Gate

Saturday, July 26, at 6 p.m. ♪
Prelude Concert

Sunday, July 27, at 10 a.m.
Chamber Music Concert

Monday, July 28, at 12:30 p.m. (CMH)
The TMC Steinway Series

Monday, July 28, at 8:30 p.m.
Vocal Recital
A Birthday Tribute to Ned Rorem

Tuesday, July 29, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, JAMES GAFFIGAN (Beethoven), and LAURA JACKSON (Haydn), conductors
BEETHOVEN *Leonore* Overture No. 2
HAYDN Symphony No. 104, *London*
STRAVINSKY *The Rite of Spring*

Saturday, August 2, at 6 p.m. ♪
Prelude Concert

Sunday, August 3, at 10 a.m.
Chamber Music Concert

Monday, August 4, at 12:30 p.m. (CMH)
The TMC Steinway Series

Tuesday, August 5, at 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
EDO DE WAART, CHARLES DUTOIT, KEITH LOCKHART, and JOHN WILLIAMS, conductors
JAMES TAYLOR, narrator
BRITTEN *A Young Person's Guide to the Orchestra*
BIZET *L'Arlésienne*, Suite No. 2
GERSHWIN *An American in Paris*
WILLIAMS *The Reivers*
TCHAIKOVSKY 1812 Overture
Sponsored by Filene's

(CMH) = Chamber Music Hall ♪Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Friday, August 8, at 2:30 p.m.
(Opera in the Theatre) *
Opera Open Dress Rehearsal–see Aug. 10 & 11
LUCY SHELTON ("Juana 1" in Zuidam opera)
DAWN UPSHAW ("Marguerita" in Golijov)

Saturday, August 9, at 1:30 p.m. (Theatre)
Meet the Composers Discussion with Robert Zuidam and Osvaldo Golijov
(Open to ticket holders for 2:30 p.m. rehearsal)

Saturday, August 9, at 2:30 p.m.
(Opera in the Theatre) *
Opera Open Working Rehearsal–see Aug. 10 & 11
HEIN JUNG ("Juana 1" in Zuidam opera)
AMANDA FORSYTHE ("Marguerita" in Golijov)

Saturday, August 9, at 6 p.m. ♪
Prelude Concert

Sunday, August 10, at 10 a.m.
Chamber Music Concert

Sunday, August 10, at 8:30 p.m.
Monday, August 11, at 8:30 p.m.
(Opera in the Theatre) *
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY (Zuidam) and ROBERT SPANO (Golijov), conductors
LUCY SHELTON ("Juana 1" in Zuidam) and DAWN UPSHAW ("Marguerita" in Golijov), sopranos
ZUIDAM *Rage d'amours*+
GOLIJOV *Ainadamar*+†
+world premiere; commissioned by the BSO for the TMC
†co-production with Lincoln Center for the Performing Arts and the Los Angeles Philharmonic Orchestra

Monday, August 11, at 12:30 p.m. (CMH)
The TMC Steinway Series

Saturday, August 16, at 6 p.m. ♪
Prelude Concert

Sunday, August 17, at 10 a.m.
Chamber Music Concert

Sunday, August 17, at 2:30 p.m. (Shed) *
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES CONLON, conductor
JOSHUA BELL, violin
ZEMLINSKY (arr. Conlon) Suite from *A Florentine Tragedy*
TCHAIKOVSKY Violin Concerto
BRAHMS Symphony No. 2

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts	**$25**
Other TMC concerts	**$10**
Lawn tickets	**$10**

Friends of Tanglewood at the $125 level or higher will receive free admission to TMC Ozawa Hall concerts (except July 19) by presenting their membership cards at the Box Office. For TMC Orchestra concerts in Ozawa Hall, Friends of Tanglewood will receive free tickets by presenting their card at the Main Gate Box Office, 8-10 days prior to the concert. Detailed advance ticket ordering information is mailed to Friends of Tanglewood.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.

2003 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Sunday, July 20, 6 p.m.** André de Quadros conducting music of Bernstein, Sculthorpe, and Tchaikovsky; **Saturday, August 2, 2:30 p.m.** David Hoose conducting music of Antoniou and Sibelius; **Saturday, August 16, 2:30 p.m.** David Hoose conducting music of Mahler and Schumann

WIND ENSEMBLE PROGRAMS: **Saturday, July 26, 2:30 p.m.** Frank L. Battisti conducting music of Strauss, Ticheli, Wagner, Persichetti, Massenet, Dello Joio, Gandolfi, and Ives; Friday, **August 1, 11 a.m.** Frank L. Battisti conducting music of Husa, Hennagin, Wilson, Torras (world premiere), Stravinsky, Sweelinck, Dahl, and Gould

VOCAL PROGRAMS: **Saturday, August 9, 2:30 p.m.** Ann Howard Jones conducting music of Schütz, Haydn, Beethoven, Schuman, Ligeti, Elgar, Finzi, Holst, Vaughan Williams, and Stanford

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Monday, July 21** (T'ang String Quartet); **Tuesday, July 22; Wednesday, July 23; Thursday, July 24; Wednesday, August 13; Thursday, August 14.**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413) 637-1430.

In the Berkshires, Nature sets the scene and Culture steals the show.

Berkshire Museum & Art Centers Calendar – June 24 to July 31, 2003

Arrowhead
(413) 442-1793 • www.mobydick.org
Tours of Herman Melville's home. Exhibits include: Turner Seascapes. Open daily 10-5.

Becket Arts Center of the Hilltowns
(413) 623-6635 • www.berkshires.org
Free lectures, arts workshops for adults & young people, book group, yoga & exhibits.

Berkshire Botanical Garden
(413) 298-3926 • www.berkshirebotanical.org
Display gardens, outdoor sculpture show open daily 10-5. Fete 7/19, Flower Show 8/2-3.

Berkshire Community College
(413) 499-4660 ext. 374 • www.berkshirecc.edu
Lifelong learning opportunities. Elderhostel-non-credit offerings for the entire community.

Berkshire Museum
(413) 443-7171 • www.berkshiremuseum.org
Myth, Object and the Animal: Glass Sculptures by William Morris.

The Eric Carle Museum of Picture Book Art
(413) 658-1100 • www.picturebookart.org
New! Mitsumasa Anno Apr. 14-June 29, Leo Lionni July 12-Oct.19, Eric Carle Mar-July.

A Chapel for Humanity
(413) 664-9550
Open Wed-Sun. Artist Eric Rudd's massive sculptural epic. Free.

Chesterwood Museum
(413) 298-3579 • www.chesterwood.org
Contemporary Sculpture at Chesterwood, Sculptors in Residence, Family Programs & Events.

Sterling & Francine Clark Art Institute
(413) 458-2303 • www.clarkart.edu
Turner: The Late Seascapes. Also Art in Nature: The Clark Art Institute Today & Tomorrow.

Colonial Theatre
(413) 448-8084 • www.thecolonialtheatre.org
111 South Street. Call or visit the website for tour information.

Crane Museum of Papermaking
(413) 684-6481 • www.crane.com
Off Routes 8 + 9. Monday-Friday, 2-5pm.
History of paper making by the Crane family.

Dark Ride Project
(413) 664-9550 • www.darkrideproject.org
Take a ride into creative space! Unique art exhibition. Summer Wed-Sun.

Frelinghuysen Morris House & Studio
(413) 637-0166 • www.frelinghuysen.org
Art Deco house & artwork. Picasso, Araque & Leger displayed. Hourly guided tours, Thurs-Sun.

Robert Frost Stone House Museum
(802) 447-6200 • www.frostfriends.org
Historic home of poet Robert Frost. Open daily 10 to 5 (closed Mon) Admission $5.

Hancock Shaker Village
(800) 817-1137 • www.hancockshakervillage.org
History & hands-on fun for all – 20 buildings farm & animals, crafts, exhibits. Kids free.

Inkberry
(413) 664-0775 • www.inkberry.org
Writing workshops, book groups; year-round reading series featuring Rick Moody Aug. 15.

The Mount
(413) 637-1899 • www.EdithWharton.org
Edith Wharton's 1902 estate. Designer-decorated rooms, gardens, Terrace Café. Daily 9-5.

North Adams Museum of History and Science
(413) 664-4700
www.geocities.com/northadamshistory
25 permanent exhibits Immigration Industry Ballooning Special Then & Now photos July

Pleasant Valley Wildlife Sanctuary
(413) 637-0320 • www.massaudubon.org
1400 acres of forest, wetlands & meadows with 7 miles of trails. Open daily, dawn–dusk.

Norman Rockwell Museum
(413) 298-4100 • www.nrm.org
Largest collection of original Rockwell art and other illustrators. Open daily. Kids free.

Sheffield Historical Society
(413) 229-2694 • www.sheffieldhistory.org
Historic house tours Thurs-Sat 11-4. July 12: Family Day, hands-on activities.

Ventford Hall Museum of the Gilded Age
(413) 637-3206 • www.gildedage.org
Tours Daily 10-3 Fanny Kemble's Lenox Address performed each Wed 7:30 Thu/Fri/Sat at 4, Sun at 10.

Williams College Museum of Art
(413) 597-2429 • www.wcma.org
Tibet: Mountains and Valleys, Castles and Tents through 8/3 free admission.

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In the Berkshires, Nature sets the scene and Culture steals the show.

Berkshire Performing Arts Calendar – June 24 to July 31, 2003

Aston Magna
Great Barrington (413) 528-3595
www.astonmagna.org
Baroque & Classical – World-class artists – Intimate setting. 7/5, 12, 19, 26, 8/2 6ish.

Barrington Stage Company
Sheffield (413) 528-8888
www.barringtonstageco.org
Mainstage: 6/25-7/19: Funny Girl, 7/23-8/2: Lobby Hero. Stage II: 7/2-13: Ears on a Beatle.

Berkshire Choral Festival
Sheffield (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 7/12, 19, 26, at 8 pm.

Berkshire Jazz Festival
Great Barrington (914) 631-1000
www.jazzforumarts.org
Donald Harrison-Chico Hamilton–Houston Person–Claudio Roditi–Charli Persip 7/25 thru 7/27.

Berkshire Opera Company
Pittsfield (413) 442-0099
www.berkshireopera.org
La Traviata (semi-staged) 6/26, 28, 30 & 7/2 at 8pm. The Secret Marriage 7/22 – 7/31.

Berkshire Theatre Festival
West Stockbridge (413) 298-5536 x14
www.berkshiretheatre.org
Enter Laughing 6/24-7/1, Stillborn Lover 7/8-7/26, Njinskys Last Dance 6/24-7/12, Tommy 7/16-8/2.

Grey Fox Bluegrass Festival
Ancramdale, NY (888) 946-8495
www.greyfoxbluegrass.com
4-day 5-stage all star fest w/ dozens of award-winning acts. Rothvoss Farm, July 17-20.

Images Cinema
Williamstown (413) 458-5612
www.imagescinema.org
Single-screen, independent film house. Summer Sunday Brunch Series. Open 7 days.

Jacob's Pillow Dance
Becket (413) 243-0745
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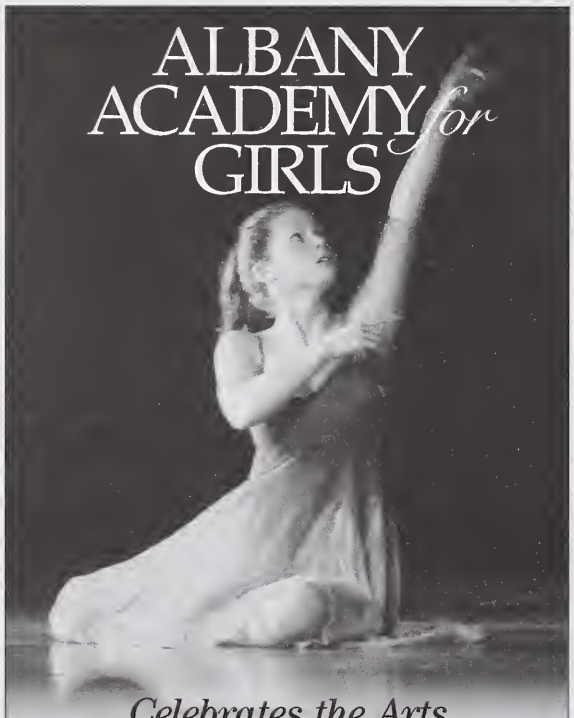







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The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

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ACT ONE

TABLEAU 1

Courtyard of the gypsy tenements in the Albaicín, Granada. At the back a large gateway opens on to a small street, busy and gay. Another on the right leads to the gypsy dwellings. On the left is the open door of a forge, whose black depths are lit by the red blow of the furnace. It is a sunlit afternoon.

Scene 1

(The Grandmother is feeding the birds in a cage which hangs at the door leading to the gypsy apartments.)

WORKMEN IN THE FORGE

¡Ah! ¡Ah!
¡Ande la tarea,
que hay que trabajar!

Ah! Ah!
the job, there's work
to be done and bread to be won!

A VOICE IN THE FORGE

Mi querer es como el hierro,
se resiste con el frío
y se ablanda con el fuego.

My love is like steel,
indifferent to cold
but softened by heat.

(The Grandmother hangs up the birdcage.)

GRANDMOTHER

Esta pobre pajarilla
se va a morir.
¡Qué dolor!
Debe estar la probecilla
iguá que mi Salucilla:
¡Con mal de amor!
¡Ay, amor!
¡Ay, amor!

This poor little bird
is going to die.
How sad it is!
Like my little Salud,
poor little thing,
all sick for love,
pining away for love,
pining away for love.

A VOICE IN THE FORGE

¡Malhaya el hombre, malhaya,
que nace con negro sino!
¡Malhaya quien nace yunque,
en vez de nacer martillo!

It's hard for the man
who's unlucky from birth!
It's hard to be born an anvil
instead of a hammer.

WORKMEN

¡Malhaya quien nace yunque,
en vez de nacer martillo!

It's hard to be born an anvil
instead of a hammer.

DISTANT VOICES

¡Ah!

Ah!

(In the street nearby are heard the voices of hawkers.)

A STREET VENDOR

¡Ramicos de claveles!

Who'll buy my carnations?

DISTANT VOICES

Ah!

Ah!

ANOTHER VENDOR

¡Brevicas de Graná!

Buy figs from Granada!

Please turn the page quietly.

A STREET VENDOR

¡Ramicos de claveles! Who'll buy my carnations?

ANOTHER VENDOR

¡Cesticas de fresas! Punnets of strawberries!

ANOTHER VENDOR

¡Canastas! Baskets for sale!

(A group of girls pass down the street chattering, giggling and laughing happily.)

GRANDMOTHER (*sadly*)

Reíd. ¡Que algún día tendréis que llorar! Laugh! for one day it will be your turn to weep.

WORKMEN IN THE FORGE

¡Ande la tarea,
que hay que trabajar!
¡Y pa que disfruten otros,
nosotros siempre nosotros,
lo tenemos que sudar!

On with the job,
there's work to be done;
so that others can enjoy life
we must sweat and strain,
and endure all this pain.

(Salud enters from the street. She is disconsolate.)

Scene 2

SALUD

¡Abuela, no viene! Granny, he's not coming!

GRANDMOTHER

¡Que tonta! ¡Vendrá!
¡Cuidao que eres niña!
¡Te apuras por na!
Tienes un novio que es guapo y bueno,
rico y formal;
que se derrite
por tus pedazos;
que no se enciende
más que en el fuego
de tus ojazos,
aunque es un persona mu prencipal.
Estás segura de que te quiere
y estás llorando siempre por él.

Don't be silly! He'll come.
What a baby you are!
Upset over nothing!
Your young man is kind and handsome,
with nice manners and plenty of money;
he melts
at the very sight of you;
and your eyes alone
can set him afire.
Even though he is high born!
You know he loves you.
And yet your are always crying
because of him!

SALUD

Es que es por eso... That's why I cry!

GRANDMOTHER

¡Mira, chavala,
que es mu dañino tanto querer!

Be careful, my girl;
to love so much is very dangerous.

SALUD

Sólo tengo dos cariños:
el de mi Paco y el tuyo.
¡Ay, Abuelita del alma,
que no me falte ninguno!

I only love two people,
you and Paco.
Oh dearest Granny!
I hope I never lose either of you!

GRANDMOTHER

¡Pero qué chavala! What a silly girl you are!

SALUD

Sube a la azotea.
Mira por la plaza...
Yo no tengo fuerzas.

Go up into the attic
and see if you can see him in the square.
I haven't the courage to do it.

GRANDMOTHER

¡Tú que has sido siempre
la propia alegría!

I don't understand it.
You were always so cheerful and gay.

SALUD

¡Es que cuando tarda
me quedo sin vía!
Sube, Abuela...

It's just that when he is late
I nearly die.
Please go up, Granny!

GRANDMOTHER (*aside*)

¡Qué dolor!

How sad you are;

(to Salud)

¡Ríe, nena!

Smile, little one!

SALUD

Cuando él venga.
¡Mientras, no!

Yes, when he comes.
But not until then.

(The Grandmother goes into the house, making a gesture of pity.)

Scene 3

WORKMEN IN THE FORGE

¡Ah!...¡Ah!...¡Ah!...¡Ah!...
¡Ande la tarea,
que hay que trabajar!
¡Y pa que disfruten otros,
nosotros, siempre nosotros,
lo tenemos que sudar!

Ah! Ah! Ah! Ah!
On with the job! There's work
to be done and bread to be won.
So that others can enjoy life
we must sweat and strain
and endure all this pain.

(Salud, who has been leaning against the door, now turns.)

SALUD

¡Vivan los que ríen!
¡Mueran los que lloran!...
La vía del pobre,
que vive sufriendo,
debe ser mu corta.

Long live those who laugh!
Death to those who weep!
A poor man's life
is full of care
and the best soon ended.

Hasta las canciones
me salen hoy tristes.
Esa seguirilla,
que era de mi mare,
sabe lo que dice.

Even the songs I sing
seem sad today.
There was a lot of truth
in that old song
my mother used to sing:

Flor que nace con el alba
se muere al morir el día.
¡Qué felices son las flores,
que apenas pueden enterarse
de lo mala que es la vía!

The flower that blooms in the morning
is dead at the end of the day.
But how happy the flowers,
for they can hardly know
the bitterness of life.

Un pájaro, solo y triste,
vino a morir en mi huerto.
Cayó y se murió enseguía.
¡Pa vivir tan triste y solo,
más le vale haberse muerto!

A sad and lonely bird
came into my garden to die.
It fell and died at once.
Better to die
than to live so sad and alone!

El la abandonó por otra.
¡Y ella de angustia murió!
Pa desengaños de amores
no hay nada como la muerte,
que es el consuelo mayor.

Her mate had left her for another,
and so she died of sorrow.
To ease love's lost illusions
there is nothing as sure as death,
and no greater consolation.

Please turn the page quietly.

A VOICE IN THE FORGE

¡Malhaya el hombre, malhaya,
que nace con negro sino!
¡Malhaya quien nace yunque,
en vez de nacer martillo!

It's hard for the man
who's unlucky from birth!
It's hard to be born an anvil
instead of a hammer!

WORKMEN

¡Malhaya quien nace yunque,
en vez de nacer martillo!

It's hard to be born an anvil
instead of a hammer!

SALUD

¡Vivan los que ríen!
¡Mueran los que lloran!

Long live those who laugh!
Death to those who weep!

WORKMEN

¡Ah! ¡Ah!

Ah! Ah!

SALUD

La vía del pobre,
que vive sufriendo
debe ser mu corta.

A poor man's life
is full of care,
and best soon ended.

WORKMEN

¡Ah! ¡Ah!...¡Ah! ¡Ah!...¡Ah! ¡Ah!

Ah! Ah!...Ah! Ah!...Ah! Ah!

Scene 4

(The Grandmother comes back through the door.)

GRANDMOTHER

¡Salud!

Salud!

SALUD

¿Qué? ¿Qué pasa?
¿Es que viene?

What, Granny, what?
Is he coming?

GRANDMOTHER

¡Sí!

Yes!

SALUD

¡Ay, bendita seas!

Bless you, Granny!

GRANDMOTHER

¡Ya le tienes ahí!

Here he is at last.

SALUD

¡Qué alegría,
Virgen mía!
¡Si yo soy una chavala!
¡Ya creía
que sin verlo me moría!
¡Y otra vez estoy mu mala...
de alegría!
¡Qué alegría!

I am so happy!
Mary Mother,
what a silly young girl I am!
I thought
I should die if I didn't see him.
And now I feel ill
with the joy of his coming!
How happy I am!

Scene 5

¡Paco! ¡Paco!

Paco! Paco!

(Paco enters and goes to her.)

PACO

¡Mi Salud!

My Salud!

SALUD

¡Ay, mi Paco!

My Paco!

PACO (*taking her hands*)

¡Qué preciosa!

What beauty!

SALUD

¿Quién?

Whose?

PACO

¡Qué hermosa!

What loveliness!

SALUD

¡Dilo!

Go on, tell me whose!

PACO

¡Tú!

Yours!

SALUD

Tú no sabes qué susto me has dao

You don't know what a fright you gave me.

Yo creí que ya tú no venías.

I thought that you were not going to come.

PACO

¿Pero es que he tardao?
son las sei como todos los días.

But was I really so long?
It is six o'clock, the usual time.

SALUD

¡Ay, qué gusto de verte a mi lao!
Con tus manos guardando las mías,
con tus ojos hablándome así.
¡Quién pudiera tener muchas vías,
pa gastarlas mirándome en ti.

How lovely to have you beside me,
with your hands in mine,
and your eyes speaking to me like this!
I could spend a thousand lives looking
for my reflection in their depths!

PACO

¡Mi Salud!

My Salud!

SALUD

Tú no sabes
la alegría que tengo
de mirarte a mi vera,
de escucharte la voz.
¡Yo, por mí, bailaría!
¡Yo, por mi, cantaría!

You cannot imagine
the joy I feel
when I see you beside me,
and hear your voice.
I could dance for joy,
and sing!

PACO

¡Mi Salud! ¡Alma mía!

Salud, my darling, my love.

SALUD

¡Sigue, sigue, por Dios!

Go on, for God's sake!

PACO

¡Nena!

Darling mine!

SALUD

¡Sigue!

Go on!

PACO

¡Gloria!

My treasure!

SALUD

¡Sigue!
Dime, Paco: ¿no es verdad
que tú nunca, nunca, nunca
de Salud te olvidarás?

Go on!
Tell me, Paco, is it really true
that you will never, ever, ever
abandon your Salud?

Please turn the page quietly.

PACO

¿Yo? ¡Qué idea!

I, leave you? What an idea!

SALUD

¡Tú!

Would you?

PACO

¡Jamás!
Por ti yo desprecio
las galas del mundo.
¡Lo sabes, chiquilla!

Never.
Riches and wealth are nothing to me
compared with you.
You know that, darling.

SALUD

¡Mi Paco!

Darling Paco!

PACO

Te quiero a ti sola.
La luz de mis sueños
es luz de tus ojos.
La miel que yo busco
la guarda tu boca.

You are my only love.
The light in my dreams
is the light of your eyes;
the sweetness I long for
I find on your lips.

SALUD

Sin ti no respiro,
que el aire me falta.
Contigo me encuentro
mejor que en la gloria.

Without you I cannot live;
I have no air to breathe.
I am in heaven
when I am with you.

PACO

¡Mi chavala!

Darling!

SALUD

¡Pa ti son mis ojos, mi Paco!...
¡Y el alma, que sube,
en un beso, temblando,
a mi boca!
Sin ti no respiro,
que el aire me falta.
Contigo me encuentro mejor
que en la gloria.

I have no eyes for anyone but you, Paco.
And my heart
which rises trembling to my lips
when we kiss, is only for you.
I cannot live without you;
I have no air to breathe.
I am in heaven when I am with you.

PACO

Por ti yo desprecio
las galas del mundo.
¡Lo sabes, chiquilla,
te quiero a ti sola!

Riches and wealth are nothing to me
compared with you.
You know that, darling,
you are my only love!

(The Grandmother comes out of the house and stands watching the lovers happily.)

SALUD

¡Paco! Paco!

Paco! Paco!

PACO

¡Mi chavala! ¡Siempre, siempre tuyo!

Darling! I am yours forever!

GRANDMOTHER

Da gloria de verlos...

How good to see them together!

SALUD

¡Siempre, siempre juntos!

You and I forever!

PACO

¡Siempre! ¡Siempre, siempre tuyo!

I am yours forever!

SALUD

¡Siempre! Forever!

WORKMEN IN THE FORGE

¡Ande la tarea, On with the job!
que hay que trabajar! There's work to be done.

(During the song in the forge, Uncle Sarvaor is seen coming from the street. He is an old gypsy—dark, violent, and bad-tempered. Salud and Paco are absorbed in one another. The Grandmother sees Uncle Sarvaor and holds him back.)

GRANDMOTHER

¿Adónde vas? Where are you going?

UNCLE SARVAOR

¡A matarlo! To kill him!

GRANDMOTHER

¿Luego es verdad? Then it's true?

UNCLE SARVAOR

¡Como que soy tu hermano! As true as that I'm your brother.

SALUD

¡Paco! Paco!

PACO

¡Mi chavala! Darling!

UNCLE SARVAOR (*to Grandmother*)

Er domingo se casa He's to be married on Sunday
con una de su clase y de su casta. To a girl of his own class.

SALUD

¡Siempre, siempre juntos! Together forever and ever!

PACO

¡Siempre, siempre tuyo! Darling!

UNCLE SARVAOR

¡Una niña bastante guapa y She's not bad looking,
además mu rica! and rich as well.

PACO

¡Siempre tuyo! Darling!

SALUD

¡Paco! Paco!

UNCLE SARVAOR

¡Déjame que lo mate! Just let me go and kill him!

GRANDMOTHER

¡No, por Dios! For God's sake, no!
¡No más penas! No more trouble;
Hay bastantes. there's trouble enough.
Vente conmigo, y calma; Come and calm down,
¡que yo lo sepa to!... and tell me all about it.
¡Pobre chavala! My poor little girl!

(They go, unnoticed, into the forge, and there turn to watch Salud and Paco.)

A VOICE IN THE FORGE

¡Malhaya la jembra pobre, It's hard for a woman born poor...

Please turn the page quietly.

PACO

¡Ven mañana! Come tomorrow.

A VOICE IN THE FORGE

que nace con negro sino! ... and unlucky from birth!

PACO

Te aguardo. I'll wait for you.
¡No pienses en morir Until your dying day
más que en mis brazos! my arms will be around you.

A VOICE IN THE FORGE

¡Malhaya quien nace yunque, It's hard to be born an anvil
en vez de nacer martillo! instead of a hammer.

PACO

¡Mi chavala! My darling!

SALUD

¡Paco! Paco!

PACO, SALUD

¡Siempre, siempre juntos! Together forever and ever!

A VOICE IN THE FORGE

¡Ande la tarea! On with the job!

SALUD, PACO

¡Siempre! Forever!

A VOICE IN THE FORGE

¡Que hay que trabajar! There's work to be done!

(Darkness falls suddenly.)

A VOICE (*in the distance*)

¡Ande la tarea! On with the job!

TABLEAU 2—INTERMEZZO (Granada)

The scene is as before, but the withdrawal of the back-cloth reveals, in full daylight, a panorama of the city of Granada as seen from the Sacro Monte. Almost at once the sun begins to set. Salud and Paco come out of the house, go towards the road from the city and part tenderly. Soon after, the grim old Uncle Sarvaor and the Grandmother leave the forge, he obviously but unavailingly trying to free himself from her restraining grasp. Salud has not seen them. As the wordless songs die away and the last vestiges of light leave the sky, there is the faintest echo of sound from the orchestra, and the curtain descends in silence.

ACT TWO

TABLEAU 1

Scene 1

A narrow street in Granada. The side wall of a house occupies almost the entire set. Through the large open windows can be seen the courtyard in which a brilliantly gay party is taking place. It celebrates the wedding of Paco and Carmela in the house where she lives with her brother Manuel.

GUESTS

¡Olé! Olé!

THE SINGER

¡Ay! ¡Yo canto por soleares! Ay! I sing soleares!

GUESTS

¡Olé ya! ¡Olé! Olé ya! Olé!

SINGER

Yo canto por soleares:
a Carmeliya y a Paco
y al recuerdo de sus pares!
¡Y al recuerdo de sus pares!

I sing soleares
to Carmela and Paco!
And in honor of their parents!
And in honor of their parents!

GUESTS

¡Olé!
¡Viva el nuevo marío!
¡Olé!
¡Con su hermosa mujer!
¡Olé y viva Carmela!
¡Viva, viva Carmela!
¡Viva Paco también!
¡Viva! ¡Viva! ¡Olé! ¡Olé!
¡Canta, niño!
¡Sigue, Pepe!

Olé!
Here's a health to the groom!
Olé!
And to his lovely bride!
Olé! Good health to Carmela!
Hooray! Hooray for Carmela!
Hooray for Paco too!
Good health! Olé!
Sing another one!
Go on, Pepe!

THE SINGER

¡Voy allá!

All right, here goes! Ay!

GUESTS

¡Olé!

Olé!

THE SINGER

¡Vaya unos ojos serranos!

What dazzling eyes you have, girl!

GUESTS

¡Olé! ¡Olé!

Olé! Olé!

THE SINGER

¡Vaya unos ojos serranos!
¡Entórnalos un poquito
pa que pueda yo mirarlos!
¡Pa que pueda yo mirarlos!

What dazzling eyes you have, girl!
Close them just a little
so that I dare look into them!
So that I dare look into them!

GUESTS

¡Olé! ¡Olé!
¡Olé! ¡Olé! ¡Olé!
¡Arsa niñas, y a bailar!

Olé! Olé!
Olé! Olé! Olé!
Come on, girls, dance!

DANCE

(The first dance begins and Salud enters just before it is over. She runs to one of the windows and looks anxiously into the house.)

Scene 2

SALUD

¡Allí está!
Riyendo,
junto a esa mujé!
¡Separao para siempre de mí!
¡Ya es suya!
¡El es suyo!
¡Ay, Dios mío!
¡Ay, mi Virgen!
¡Yo me siento morir!

There he is!
Laughing,
standing beside that woman!
Parted from me forever!
She is his girl now!
And he belongs to her!
Oh my God!
Oh Mary Mother!
I think I shall die!

(She goes to the window again, determined to call Paco, but controls herself.)

Please turn the page quietly.

¡Paco! ¡Paco!
¡No! ¡No! ¡No!
¡Qué fatiga! ¡Qué doló!
Unas veces se me para,
y otras veces se dispara
como loco el corazón.
¡Qué ingrato! ¡Qué ingrato!
¡Qué habré jecho yo
pa que así me muera,
pa que así me maten,
sin causa nenguna,
sin ley ni razón?
Tos me lo ocultaban,
él porque es infame,
¡por piedad los míos!
Piensan que me engañan,
que ignoro mi suerte.
¡Dios mío! ¡Dios mío!
¡Me siento morir!
¿Pa qué habré nacío
pa morirme así?
Como el pajarillo solo...
Como la flor marchitá
cuando empezaba a vivir...
¡Mejor! Pa vivir sufriendo
con este horrible penar,
¡es mejor, mejor morir!

Paco! Paco!
No! No! No!
Oh the pain of it! Oh the grief!
My heart stops beating,
and then beats faster than ever,
like a mad thing.
How faithless he is! How faithless!
What have I done
to deserve to die like this,
to be killed like this,
without any cause at all,
without reason or justice?
Everyone kept the truth from me;
he, because he has no shame; my friends,
because they were sorry for me.
They think they can deceive me,
that I do not know my fate!
Oh God! Oh God!
I think I shall die!
Why was I born
to die like this?
Like the lonely bird,
and the flower that fades
just as it is beginning to live.
It is better this way! Than to go on
and suffer this fearful pain
it is better, far better, to die!

THE SINGER

¡Ay qué mundo y ay qué cosas!
¡Y ay qué cara pone el novio
mirando la de la novia!

Oh what a world! The things that happen!
And see how the bridegroom
looks into the eyes of the bride!

GUESTS

¡Olé!

Olé!

SALUD

¡No!
¡Necesito verle!
¡Basta ya de traición!
¡Que muera o que él me mate!
¡Que muramos los dos!
¡Qué infamia!

No!
I must see him!
He's deceived me long enough!
He must either die or kill me!
Let us both die!
Oh, what treachery!

Scene 3

(The Grandmother and Uncle Sarvaor enter unexpectedly. Salud sees them and falls into her grandmother's arms.)

UNCLE SARVAOR

¿No te dije?
¿La ves?

Didn't I tell you?
Do you see her?

GRANDMOTHER

¡Jesús!

Good god!

GRANDMOTHER, SARVAOR

¡Jesús!

Good God!

SALUD

¡Abuela!

Granny!

GRANDMOTHER *(hugging her)*

¡Salú! Salud!

UNCLE SARVAOR

¡Lo ha sabío! So she knows!
¡Probe Salú! *(aside)* Poor Salud!

GRANDMOTHER

¡Llora tú en mis brazos! Come and weep on my shoulder.

UNCLE SARVAOR

¡Probe chavalilla! Poor little girl!

SALUD

Ya ves que lo supe. I know about it, you see.
¿Por qué te callabas? Why didn't you say anything about it?

UNCLE SARVAOR

¡Malhaya su vía! Curse him!

SALUD

¿Tú has visto el ingrato? You've seen my heartless lover?

GRANDMOTHER

¡Mi gloria! My darling!

SALUD

¡Dejarme sin una palabra! He left me without a word.
¡Tirarme al arroyo! He just cast me off!

UNCLE SARVAOR

¡Malhaya su sangre! A curse on him and all his family!

SALUD

Pensó de seguro: He must have thought,
"la dejo, y se muere: "I'll leave her and she'll die,
y así yo me quedo sin penas y libre." and then I'll be free without any fuss."

UNCLE SARVAOR

¡Malhaya su suerte! A curse on his fortune!

SALUD

¡Y acierta el ingrato! And the faithless one was right!
¡Y acierta el infame! The traitor was right!

(suddenly changing her tone)

Sin él yo no vivo. I cannot live without him!
¡Me muero de pena! I'll die of misery!

UNCLE SARVAOR

¡Malhaya su mare! A curse on his mother!

GRANDMOTHER

Creyó por lo visto, He must have thought
que ná se sabría, that nothing would be found out,
¡que al fin con el oro that, in the end, money
se zurcen las honras! could redeem any loss of honor!

UNCLE SARVAOR

¡Malhaya su vía! A curse on his life!

GRANDMOTHER, SARVAOR

¡Malhaya! A curse on him!

Please turn the page quietly.

SALUD

¡Ingrato! — The traitor!

GRANDMOTHER, SARVAOR

¡Malhaya su vía y su sangre! — A curse on his life and on his family!
Su suerte... ¡Y su mare! — And on his mother and his fortune!

GUESTS

¡Olé! ¡Arsa niñas! — Olé! Come on, girls!
¡Canta Pepe! — Sing another, Pepe!
¡Vamos niñas! — Come on, girls!
¡Olé! ¡Olé! ¡A bailar! — Olé! Olé! Dance!

(Laughter, cheers, and chatter)

SALUD

¡Oye, qué alegres! — Listen, how merry they are!

GRANDMOTHER

¡Nena, por Dios! — For God's sake, darling!

UNCLE SARVAOR

¡Vamos adrento — Let's go in!

GRANDMOTHER *(terrified)*

¡No, Sarvaor! ¡Espera! — No, Sarvaor! Don't go!

(Salud thinks she hears Paco's voice in the confused noise of the party.)

SALUD

¡Jesús! ¡Dios Santo! — Oh God! Dear Lord!
¡Su voz! ¡Su voz! — His voice! His voice!

GRANDMOTHER *(to Salud)*

¡Vente! — Come away!

SALUD

¡Su voz maldita! — His cursed voice!
¡Quiero que escuche — I shall make him listen
también la mía! — to mine too.

GRANDMOTHER *(beseechingly)*

¡Chavala! — Dear girl!

SALUD *(calmly)*

¡Calla!... — Be still!

(She sings near one of the windows.)

¡Malhaya la jembra pobre, — It's hard on the woman born poor
que nace con negro sino! — and unlucky from birth!
¡Malhaya quien nace yunque, — It's hard to be born an anvil
en vez de nacer martillo! — instead of a hammer!

(The gay noise in the house grows softer, as though they are listening to Salud's song.)

¡No llores, Abuela ! — Don't cry Granny!

GRANDMOTHER (*to Sarvaor*)

Yo no voy... — I'm not going in there!

SARVAOR (*to Grandmother*)

¡Yo, sí! — I am!

SALUD

¡Por toas las ventanas — Through every window
me tiene que oír! — he shall hear me!

(She drags her Grandmother and Uncle Sarvaor to another window.)

¡No preguntes más por ella,
ni subas a su Albaicín!
¡Se murió, y hasta las piedras
se tién que alzar contra ti!

Don't ask after her again,
nor go to the Albaicín where she lived.
She is dead, and the very stones
cannot but cry out against you!

CARMELA (*in the house*)

¿Qué tienes, Paco?

What is it, Paco?

PACO

¡No es ná! ¡No es ná!

Nothing! It's nothing!

CARMELA

¡Te has puesto blanco!

You have gone quite pale!

MANUEL

¡No es ná te ha dicho!

It's nothing, he said it was nothing!

(to the guests)

¿Queréis bailar?

Shall we dance?

SALUD *(pointing to the right)*

¡Por ahí está la puerta!

There is the door!

SARVAOR

¡Vamos! ¡Vamos adrentro!

Come on! Let's go in!

GRANDMOTHER

¡Por piedad! ¡No, Salud!
¡Virgen de las Angustias!

For pity's sake! No, Salud!
Virgin of the Sorrows!

(Salud and Uncle Sarvaor go out quickly.)

¡Por Dios!
¡Sálvala tú!

For God's sake
save her!

(The scene changes.)

INTERMEZZO leading without a break into

TABLEAU 2

The courtyard (patio) in Carmela's and Manuel's house, where the party is held, profusely decorated with plants and flowers, and brilliantly illuminated. A marble fountain in the center; at the back a wrought iron-work screen. A very lively scene: the guests, people of wealth and fashion, form charming groups, and the women are dressed with taste and magnificence in brilliant colors—shawls, mantillas, and all kinds of flowers.

Scene 1

DANCE

(As the curtain rises, the second of the splendid Spanish dances has begun, and couples have already taken the floor to noisy handclaps and cries of "Ah!" and "Olé!" from the excited guests. On one side, watching the scene, are Carmela, Manuel, and Paco; on the other side is Pepe, the singer, with a group of young guitarists. Paco tries to hide his preoccupation under an assumed gaiety, and Carmela is watching him.)

PACO

¡Carmela mía!

Carmela!

CARMELA

¿Ya estás mejor?

Are you all right now?

MANUEL

¡No hay más que verle!

You can see he is!

Please turn the page quietly.

PACO

Fue que la bulla...

It was just the excitement.

MANUEL

Con tantas voces...

All those voices.

PACO *(aside)*

¡Era su voz!

Her voice!

MANUEL

Feliz me siento
¿pa qué negarlo?
ya que el casorio se celebró.
Ustedes gozan
con tanto amor,
y yo, el hermano,
más bien el padre
de mi Carmela...
...también tu hermano
desde esta noche,
gracias a Dios.
¡Estoy gozando de la alegría
de ustedes dos!

I feel proud
as anyone would,
now that the wedding is over,
you are so happy
in your love,
and so am I—
Carmela's brother,
almost a father to her,
(*to Paco*) and now your brother too
from this night onwards,
the Lord be thanked.
I rejoice in your happiness
together!

CARMELA

Gracias, Manolo.

Thank you, Manolo.

MANUEL

¿Gracias de ti?

And do you thank me too?

PACO (*aside*)

¡Si hubiera sío más precavio!
¡Yo no he debío dejarla así!

If only I'd been more careful!
I shouldn't have left her like that!

(He notices a movement of curiosity among the guests.)

¿Qué pasa?

What is happening?

MANUEL

¿Qué es eso?

What is it?

CARMELA

No sé quién entró.

I do not know who came in.

(Salud and Uncle Sarvaor come into the center of the party.)

PACO (*aside*)

¡Ella aquí!

She's here!

CARMELA (*to Paco*)

¿Qué tienes?

What's the matter?

(Salud is trembling and overcome with grief. Sarvaor holds her hand.)

UNCLE SARVAOR

¡A la paz de Dios!

Peace be with you all.

Final Scene

MANUEL (*to Sarvaor*)

¡Qué gracia!
¿Qué buscan ustedes aquí?

That's funny!
What are you people doing here?

GUESTS

¡Mirad qué gitanos!
¡Mirad qué chavala!

Look at the gypsies!
Just look at that girl!

MANUEL

¿Me quieres decir?... — What do you mean by it?

UNCLE SARVAOR

¿No hay baile? — Isn't there a dance
¿No hay novios? — and a wedding?
Nosotros bailamos... — We'll dance,
Nosotros cantamos... — and we'll sing.

(Paco lowers his eyes, overwhelmed. Carmela watches him anxiously)

PACO

¿Qué buscan aquí? — (What do they want here?)

MANUEL

¿Tú bailas, Abuelo, — Do you mean that you can dance,
con esos andares? — grandpa, at your age?

UNCLE SARVAOR

Yo bailo; — I can dance all right
yo canto como un ruiseñor; — and sing like a nightingale;
la niña se canta mejor que un jilguero. — and the girl can sing like a lark.

(Salud firmly tears her hand away from her uncle.)

SALUD

¡No! ¡No! — No! No!

UNCLE SARVAOR

¡Niña! — Little one!

MANUEL, CARMELA, GUESTS

¿Qué dice? — What does she say?

PACO (*aside*)

¡Dios santo! — Dear God!

SALUD

¡No! ¡No! — No! No!
¡Yo no vengo a cantar! — I have not come to sing!
¡Yo no vengo a bailar! — I have not come to dance!
¡Vengo a ver a ese hombre, — I have come to see this man,
pa pedirle, por Dios que me mate, — to beg him for God's sake to kill me,
que me acabe, por fin, de matar! — to finish me off!

PACO

¡Salud! — Salud!

CARMELA, MANUEL

¡Paco! — Paco!

PACO (*aside*)

¡Me vendi! — Did I give myself away?

UNCLE SARVAOR

¡Salud! — Salud!

SALUD

¡Me perdió! — He cheated me!
¡Me engañó! — He deceived me!
¡Me dejó! — Then he left me!
¡Debe haber entoavía en mi casa — There must still linger in my house
algún eco que guarde — the echo of
sus dulces palabras de amor!... — his sweet words of love!

Please turn the page quietly.

PACO

¿Yo? ¿Yo? — Me? Me?

SALUD

¡Tú! ¡Tú! — You! Yes, you!
¡Lo juro por la crú — I'd swear it on the cross
donde Jesú murió! — of Christ!

PACO

¡Mientes! — You are lying!
¡Echadla! — Throw her out!

SALUD, UNCLE SARVAOR

¡Paco! — Paco!

CARMELA, MANUEL

¡Paco! — Paco!

CARMELA

¡Por Dios! — My God!

UNCLE SARVAOR

¡Salud! — Salud!

SALUD

¿A mí? ¿A mí? — Throw me out? Me?
¡Tú! ¡Tú! — You! You!
¡Me ahogo!... — I can't breathe!
¡Me muero!... — I'm dying!
¡Paco!... — Paco!

(Salud staggers and falls dead. The Grandmother has entered looking distraught.)

GRANDMOTHER

¡Salud! — Salud!

ALL

¡Muerta! ¡Jesús! — She's dead! Oh God!

GRANDMOTHER

¡Salud! — Salud!

ALL

¡Jesús! — Oh God!

GRANDMOTHER

¡Nena! — My little girl!
¡Mi gloria! — My treasure!
¡Alma mia! — Dear heart!

(seeing Salud)

¡Qué horror! — My God!

(to Paco)

¡Ah, infame! — Deceiver!
¡Falso! — Traitor!

GRANDMOTHER, UNCLE SARVAOR

¡Judas! — Judas!

Translation ©Nigel Glendinning, 1966

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"YO-YO MA'S BRAZIL: AN EVENING OF LATIN AMERICAN MUSIC"

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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications.

Phillip Huscher, program annotator of the Chicago Symphony Orchestra, writes regularly about music and culture, providing scripts for PBS concert telecasts, program notes for a variety of organizations throughout the United States, and liner notes for Grammy-winning recordings.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

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SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 5, 12; August 2, 9 — Marc Mandel
July 19, 26; August 16, 23 — Robert Kirzinger, BSO Publications Associate

BARD MUSIC FESTIVAL

JANÁČEK AND HIS WORLD

August 8–10, 15–17

FRIDAY, AUGUST 8
Leoš Janáček: An Introduction
Works by Janáček

SATURDAY, AUGUST 9
Panel: **Janáček: Biographical Issues**

Coming of Age as a Composer
Works by Křížkovský, Rubinstein, Smetana, Janáček, Dvořák

Music and Storytelling
Works by Janáček, Fibich, Smetana, Dvořák

SUNDAY, AUGUST 10
Panel: **Janáček as Theorist: Language and Culture**

The Music of Language and Fantasy
Works by Janáček

Contemporary Insiders
Works by Foerster, Suk, Janáček, Novák

FRIDAY, AUGUST 15
Symposium: **Janáček's World: Modernism and Nationalism**

Folklore from the Field to the Parlor
Performance with commentary

SATURDAY, AUGUST 16
Panel: **Janáček and Music Today**

Czech Modernism
Works by Janáček, Brod, Martinů, Haas, Ostrčil

The Diary of One Who Vanished
Song cycle by Janáček

The Symphonic Imagination
Works by Tchaikovsky, Suk, Novák, Janáček

SUNDAY, AUGUST 17
The Diary of One Who Vanished
Song cycle by Janáček

International Modernism
Works by Stravinsky, Hindemith, Bartók, Szymanowski, Janáček

Speech and Music: The Pan-Slavonic Context
Works by Musorgsky, Szymanowski, Janáček

Programs and artists are subject to change.

The 14th annual **Bard Music Festival** explores the musical world of Czech composer Leoš Janáček.

The new **Bard SummerScape** JULY 23 – AUGUST 17 also features

***Osud* (Fate)**
An opera by Leoš Janáček
First American Production
American Symphony Orchestra
Conducted by Leon Botstein
Directed by JoAnne Akalaitis
Set design by Frank Gehry
JULY 23 – AUGUST 2

Don Juan in Prague
Sung by a cast of eight, featuring Iva Bittová
Adapted and directed by David Chambers
Music adaptations by Matthew Suttor
(based on *Don Giovanni* by W. A. Mozart)
JULY 30 – AUGUST 3

Czech film, Czech puppets, and the American premiere of famed Russian director Kama Ginkas

For tickets and information, call **845-758-7900** or visit **www.bard.edu/bmf**

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THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

2003 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, July 30, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET
EUGENE DRUCKER, violin (1st violin in Janáček and Brahms)
PHILIP SETZER, violin (1st violin in Smetana)
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello
JEFFREY KAHANE, piano

SMETANA — String Quartet No. 1 in E minor, *From My Life*
Allegro vivo appassionato
Allegro moderato a la Polka
Largo sostenuto
Vivace

JANÁČEK — String Quartet No. 1 in E minor, after Tolstoy's *The Kreutzer Sonata*
Adagio—Con moto
Con moto
Con moto—Vivo—Andante
Con moto

INTERMISSION

BRAHMS — Quintet in F minor for piano and strings, Opus 34
Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro; Trio
Finale: Rondo sostenuto—Allegro non troppo—Presto, non troppo

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Born in Prague, **Bedřich Smetana** (1824-1884) was the first important Czech nationalist composer before Antonín Dvořák. Smetana's nationalistic bent is reflected particularly in his best-known work for the concert hall, the series of six orchestral tone poems collectively entitled *Má Vlast* ("My Country"), the most familiar of which is his musical depiction of the river Moldau. His works also include eight operas on patriotic and national themes, the most familiar of those being *The Bartered Bride*. Among his other activities, he served as principal conductor at Prague's National Theater. But on October 20, 1874, Smetana awoke to find himself deaf—a consequence of syphilis, which later also affected his mind; he died insane, in a mental hospital, at sixty. Yet the immediate effect of his deafness was to spur further composition; as he commented in 1877: "In these three years I have completed more music than I had otherwise done in ten." In fact, *Má Vlast* was completed only after the composer became deaf. (Remember that, as also with Beethoven, a composer needn't be able to hear physically in order to continue writing music, just as any person who's lost the ability to hear can continue to write words.) In 1876 Smetana turned to the genre of the string quartet, producing the E minor work subtitled *From My Life*, which depicts in musical terms his experiences to that time, and which in its final

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movement represents the onset of his deafness with a piercing high E that interrupts the musical progress. The closing pages then give way to reminiscence through the return of themes from earlier in the work, including one—introduced by viola to start the first movement, and beginning with a falling fifth meant to hint at tragedy—specifically intended to represent Fate.

Smetana provided his own description of this music in an 1878 letter to a friend. The first movement reflects his "propensity for art in the early days, preponderance of romantic sentiment, indescribable longing for something which I could not express or even definitely imagine, and also a foreboding, as it were, of my coming misery, that long-held tone in the finale." The second movement is a "quasi-polka" that "leads me into reminiscences of my youth when I, as a composer of dances, lavished my music upon the young people, when I myself was widely known as a passionate lover of dancing." The third movement "calls up my memories of the happiness of my first love for a girl who later became my faithful wife." Finally, the fourth movement brings the "realization of the element of national music; joy over this success which is interrupted by the fatal catastrophe; beginning deafness; outlook for a sad future; passing hope for recovery yet, recollecting the early stages of my career, painful sentiments." In closing he adds: "This, then, was the object of this composition which is purely personal, as it were, and therefore purposely scored for only four instruments which, like intimate friends, discuss among themselves the things which move me so deeply."

—Marc Mandel

Human empathy is a hallmark of the music of **Leoš Janáček** (1854-1928), not only in his superb operas, where he makes us feel the torment of Jenůfa or the centuries-old Emilia Marty (in *The Makropulos Case*), but even in the normally abstract musical world of the string quartet. Janáček wrote his String Quartet No. 1 (an earlier study is lost) in just over a week, from October 30 to November 7, 1923, under the inspiration of Tolstoy's story *The Kreutzer Sonata*, which in turn been inspired by Beethoven's Violin Sonata in A, Opus 47, dedicated to the violinist Rodolphe Kreutzer. In Tolstoy's novel, the married heroine is seduced largely through the expressive powers of Beethoven's music; in the end, she is killed by her husband for her infidelity, an event that Tolstoy seems to feel is justified.

Janáček was shocked at this attitude of violence toward women, and he wrote his string quartet as a kind of protest. The quartet has the traditional four movements; though it would be a mistake to try to "follow" Tolstoy's story in Janáček's music, the thematic ideas are surely inspired by the characters and events in the novel. The opening Adagio presents a yearning, sighing melodic gesture against a tremolo that seems to indicate the heroine's passionate desire, which is to lead to tragedy. A recurring motor rhythm in the background may well represent a train in motion, an idea that had already occurred to Janáček when, in 1908, he attempted to translate Tolstoy's story into a piano trio, though that, too, is lost, so we cannot tell if it contributed actual material to the present quartet.

The second movement opens with a rather foppish figure in the viola that seems to suggest the seducer, followed by more emotionally laden themes no doubt connected with the heroine. The third movement begins with a duet between violin and cello, playing in canon a figure that might well be derived (speeded up) from Beethoven's violin sonata. The final movement reintroduces the opening sigh and leads to catastrophe and reminiscence.

—Steven Ledbetter

The F minor quintet for piano and string quartet, Opus 34, of **Johannes Brahms** (1833-1897) could have been written by no other composer; yet the piece repeatedly reveals its genetic descent from Beethoven's Opus 95 string quartet, his so-called *Serioso* Quartet in F minor. The resemblance would be even plainer if we heard the piece as Brahms initially planned it—as a work calling (like the Beethoven) for strings alone. Scoring the original

version for string quintet including second cello (rather than the more usual second viola), Brahms completed it in 1862 and turned it over to his most trusted advisor, the composer-violinist Joseph Joachim. After trying it out in rehearsal, Joachim and Brahms concluded that five stringed instruments simply could not muster the sonority the music required. The composer now recast the piece as a two-piano sonata, premiering the result in 1864. But his friend Clara Schumann missed the string colors, complaining that the piano-sonata version was "only an arrangement." A compromise gave the work its final form, preserving both the piano's power and the strings' suppleness. Indeed, this piano quintet, completed in 1865, proved to be a breakthrough work for Brahms, conveying a large-scale tragic agenda with a cogency and concentration he had not achieved in his four previous chamber works.

From the outset—by rapid turns brooding, furious, and pathos-laden—Brahms promises a wide range of first-movement emotions. The principal theme's later expressive guises range from low-register subterranean menace (beginning of the development) to ethereal consolation (coda). Brahms reinforces the gloom with a minor-mode theme for the second subject (launched by a downward octave leap), making the exposition's "happy ending" all the more welcome. The coda, however, leaves no doubt about his tragic intentions.

After a lilting, almost lullaby-like slow movement, a syncopated scherzo looms up from the depths to provide bursts of grandeur amid extended quasi-military fusillades. Bleak and awesome mystery commences the finale's slow introduction, from which descending wails erupt. The Allegro non troppo's main theme is a game fighter capable of optimism. But the lamenting second subject, dominated by semitone descents of failure and disappointment, confirms that the enterprise is foredoomed. Eventually this theme roars out as the unexpected climax of the Presto coda, and Brahms concludes in high rage.

—Benjamin Folkman

GUEST ARTISTS

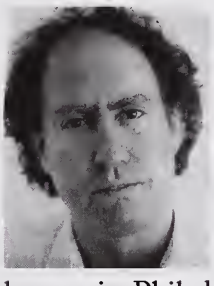
Emerson String Quartet



Heralded for its insightful performances, brilliant artistry, and technical mastery, the Emerson String Quartet is one of the world's foremost chamber ensembles. The quartet has amassed an impressive list of achievements: a series of acclaimed recordings exclusively documented by Universal Classics/Deutsche Grammophon since 1987, six Grammy Awards including two for Best Classical Album, and performances of complete cycles of the Bartók, Beethoven, and Shostakovich quartets in the major concert halls of the world. The ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm. The 2002-03 season illustrated the quartet's penchant for innovative programming and commitment to teaching. The quartet performed a pair of concerts at Carnegie Hall exploring relationships between instrumental music and narrative entitled "Text/Subtext," joined by baritone Thomas Hampson and soprano Barbara Bonney. Repertoire for these concerts featured the world premiere of a work by André Previn. The quartet also gave the premiere of a Joan Tower commission as part of Bard's Virtuosi International String Quartet Festival in spring 2003. The quartet's busy touring schedule across much of North America included Toronto, Vancouver, San Francisco, Boston, Philadelphia, Houston, Cleveland, Baltimore, Pittsburgh, and Seattle. In Europe, the group performs in such cities as Vienna, Paris, Amsterdam, Seville, and London. For the 24th consecutive season, the Emerson performed at the Smithsonian Institute in Washington, D.C. Last summer, audiences enjoyed its programs of Beethoven and Bartók at Tanglewood, Ravinia,

Aspen, and Caramoor. The quartet's relationship with Universal Classics/Deutsche Grammophon continues with a release this fall of "The Emerson Encores"—a compilation of the quartet's favorite encore works. Later in the season they participate in residency activities at the Cleveland Institute of Music, University of Arizona, University of Washington, University of Connecticut, Chamber Music Tulsa, and the Huntsville Chamber Music Guild in Alabama. In the fall of 2002 the quartet joined Stony Brook University as quartet-in-residence coaching chamber music, giving master classes, and providing instrumental instruction. In addition to these duties they also perform several concerts during the year at Stony Brook's Staller Center for the Arts. The Emerson's six Grammy Awards include two for its Shostakovich cycle, two for its Bartók cycle, one for "American Originals" (works by Ives and Barber), and one for the complete quartets of Beethoven. The Bartók and Shostakovich cycles were also recipients of *Gramophone* Awards in 1989 and 2000, respectively. A two-disc set of Haydn quarters was released in September 2001. Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinist Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. The quartet is based in New York City.

Jeffrey Kahane



Equally at home at the keyboard and on the podium, Jeffrey Kahane has mastered diverse repertoire ranging from Bach and Mozart to Gershwin and John Adams. With a mixture of passion, intelligence, and technique, Mr. Kahane has enchanted audiences around the globe. Currently, Mr. Kahane is music director of the Los Angeles Chamber Orchestra and the Santa Rosa Symphony, and artistic director of the newly founded Green Music Festival in Sonoma County. He has appeared as soloist with such leading orchestras as the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Saint Paul Chamber Orchestra, Royal Philharmonic, Rotterdam Philharmonic, Israel Philharmonic, and Academy of St. Martin in the Fields. He performs frequently at summer festivals including Caramoor, Ravinia, Mostly Mozart, Blossom, the Hollywood Bowl, and London's Proms. Following a successful conducting debut at the Oregon Bach Festival in 1988, Mr. Kahane has received critical praise in his guest conducting appearances with the Los Angeles Philharmonic, the Minnesota Orchestra, the San Francisco, Indianapolis, Dallas, New World, Colorado, and Honolulu symphonies, the Saint Paul Chamber Orchestra, National Arts Centre Orchestra, Rochester Philharmonic, Academy of St. Martin in the Fields, and Royal Philharmonic of Galicia in Spain. In addition, he appears annually as both pianist and conductor at the Oregon Bach Festival and has served as associate conductor since 1992 of the San Luis Obispo Mozart Festival, where he made his operatic debut in 2000 conducting *The Magic Flute*. Mr. Kahane's recent conducting activities include appearances with the Utah Symphony, the Minnesota Orchestra, and the Houston, Colorado, and Indianapolis symphonies. As piano soloist he has performed recently with the Cleveland Orchestra, the Los Angeles Philharmonic, and the Rochester Philharmonic, among others. A native of Los Angeles, Mr. Kahane currently resides in Santa Rosa, California, with his wife, Martha. They have a son, Gabriel, and a daughter, Annie.

2003 Tanglewood

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Thursday, July 31, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

PIOTR ANDERSZEWSKI, piano

BEETHOVEN Thirty-three Variations on a Waltz by Diabelli, Opus 120

Tema
Var. 1 Alla marcia maestosa
Var. 2 Poco allegro
Var. 3 L'istesso tempo
Var. 4 Un poco più vivace
Var. 5 Allegro vivace
Var. 6 Allegro ma non troppo e serioso
Var. 7 Un poco più allegro
Var. 8 Poco vivace
Var. 9 Allegro pesante e risoluto
Var. 10 Presto
Var. 11 Allegretto
Var. 12 Un poco più mosso
Var. 13 Vivace
Var. 14 Grave e maestoso
Var. 15 Presto scherzando
Var. 16 Allegro
Var. 17 [Allegro]
Var. 18 Poco moderato
Var. 19 Presto
Var. 20 Andante
Var. 21 Allegro con brio
Var. 22 Molto allegro (alla *Notte e giorno faticar* di Mozart)
Var. 23 Allegro assai
Var. 24 Fughetta: Andante
Var. 25 Allegro
Var. 26 [Allegro]
Var. 27 Vivace
Var. 28 Allegro
Var. 29 Adagio ma non troppo
Var. 30 Andante sempre cantabile
Var. 31 Largo molto espressivo
Var. 32 Fuga: Allegro
Var. 33 Tempo di menuetto, moderato

INTERMISSION



BACH — Four Preludes and Fugues from *The Well-tempered Clavier*, Book II

No. 21 in B-flat major, BWV 890
No. 22 in B-flat minor, BWV 891
No. 23 in B major, BWV 892
No. 24 in B minor, BWV 893

BACH — Partita No. 1 in B-flat major, BWV 825

Praeludium
Allemande
Corrente
Sarabande
Menuet I; Menuet II
Giga

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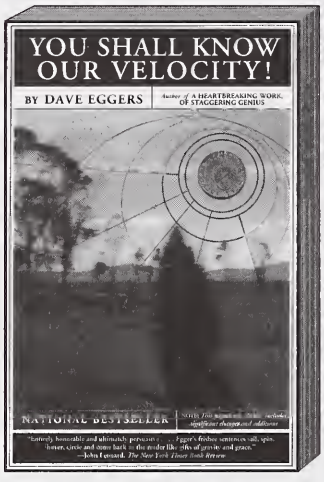
Notes

This is a program of legacies. Beginning with the last major piano work of Ludwig van Beethoven (1770-1827), it concludes with music from two collections in which Johann Sebastian Bach (1685-1750) presented definitive syntheses of his mature keyboard art.

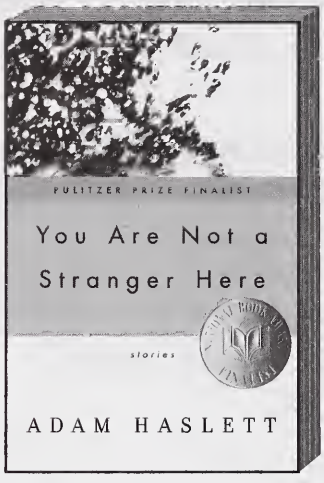
Ironically, the legacy of **Beethoven**'s titanic *Diabelli* Variations, Op. 120, reached us almost by accident; for the score originated as a mere *pièce d'occasion*, prompted by a fund-raising gimmick hatched in 1819 by the composer-publisher Anton Diabelli. Diabelli penned a lively little waltz, and asked more than fifty composers in Austria to produce individual variations on it for an anthology benefiting war widows, entitled *Vaterländische Künstlerverein* ("Patriotic Artists' Alliance"). The first to respond, Carl Czerny, delivered his variation that May. Franz Schubert contributed, as did the piano prodigy Franz Liszt, a Royal amateur—the Archduke Rudolf—and the latter's teacher: Beethoven.

While Beethoven deemed Diabelli's theme a *Schüsterfleck* ("cobbler's patch"), he found writing variations on it so easy that he soon decided to give Diabelli a complete set of variations, sketching some fifteen by May 1819. However, the *Missa Solemnis* then claimed Beethoven's attention, along with his three last piano sonatas, and only in 1822 did he return to intensive work on the Diabelli project. At that point he faced a dilemma: since the existing variations did not yet add up to a satisfactory piece, he needed either to extend the already outsized score or to jettison material, reconceiving the work on a more modest scale. Accordingly he prepared a version with seven variations, and offered Diabelli a choice between accepting this score or paying a hefty forty ducats for a set on a much larger scale. Happily, the full version was wanted, and the composer sent twenty-six additional variations separately, completing the *Diabelli* Variations in April 1823.

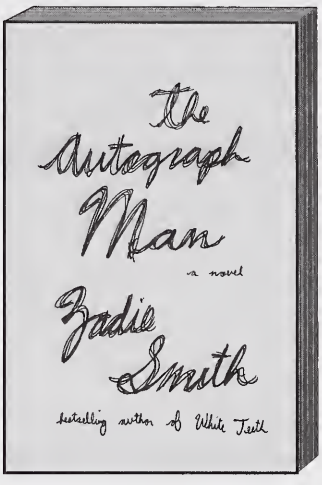
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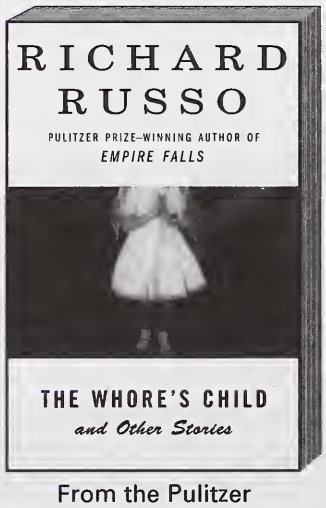
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—San Francisco Chronicle



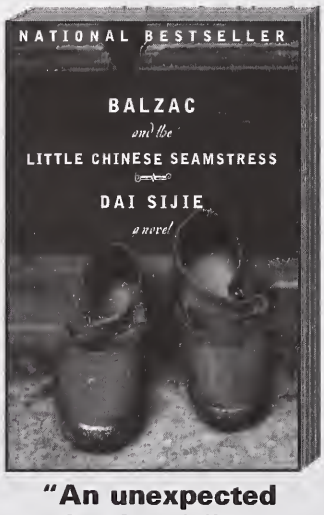
PULITZER PRIZE AND
NATIONAL BOOK
AWARD FINALIST
"Spectacular."
—The New York Times Book Review



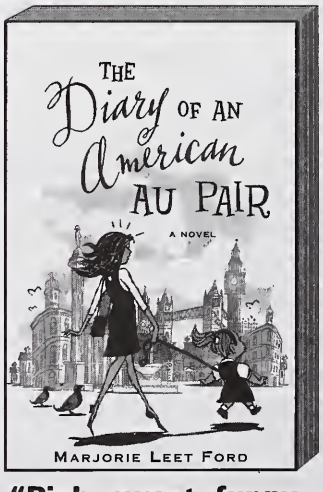
The new novel
from the author of
White Teeth
"Intelligent.... exquisitely clever."
—The Boston Globe



From the Pulitzer
Prize-winning author
of *Empire Falls*
"Stories you can't put down."
—The New York Times



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and often hilarious."
—Los Angeles Times Book Review



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When announcing the score's publication two months later, Diabelli enjoyed the rarest of advertising luxuries: that of piling on superlatives without stretching the truth. Calling the work "a great and important masterpiece" worthy to stand by Bach's *Goldberg* Variations, he also confessed that "no one would otherwise have suspected" that his simple theme contained such potential. The initial printing of Beethoven's variations bore no hint of the patriotic scheme that had elicited them, but a second edition appeared the following year, designated Volume I of *Vaterländische Künstlerverein* and accompanied by Volume II, with its Diabelli variations by fifty other composers.

A set of variations will often fall into four quasi-symphonic sections suggesting a sonata-allegro, a scherzo, a slow movement, and a finale. The *Diabelli* Variations, however, are too large to support such a structure. Instead, Beethoven creates numerous vivid contrasts, interspersing meditative episodes with irreverent romps, and providing a lexicon of humorous effects ranging from the dainty to the grotesque (even impishly commandeering Mozart's *Don Giovanni* in the twenty-second variation). The law of contrasts is established at the outset: after stating the tripping waltz-theme, Beethoven immediately contradicts its rhythm with a sententious march (Variation 1). Beethoven also sometimes builds tension by speeding the tempo step-by-step through a group of variations (3–5; 6–7; 11–13; 21–23).

As the work proceeds, it deepens in expression. The slow Variation 14, with its French Overture-like rhythms, introduces a meditative grandeur not heard earlier, and the oracular Variation 20, so slow that time itself seems to have deserted the world, bewilders with mysterious gropings that will always remain ultra-modern. The flowing *fughetta* (Variation 24) also creates a timelessness in its serenity.

After the tipsy merriment of Variation 27 and the hailstorm forcefulness of Variation 28, a supernal slow movement unfolds in the form of three successive variations in C minor, a key that has previously appeared only in Variation 9. These variations grow progressively more intense in their muted lamentation, until grief becomes incarnate in the profuse ornament of Variation 31. Instead of bringing this episode to a rounded conclusion, Beethoven



provides a brief transition, and then flies off into an E-flat major fugue of gargantuan energy—the only variation in the piece *not* cast in the keynote of C. The fugue culminates in swirling *cadenza* flourishes. Then a dazed, enraptured bridge passage brings the final Variation 33, a luminescent, seraphically playful minuet. Here, exquisitely refined sensuality and pristine spiritual transcendence become one.

J.S. Bach assembled Volume I of his *Well-tempered Clavier* around 1722–23, intending at as a *summa* of his polyphonic attainments at the keyboard. During the next decade—an enormously productive period that saw him build a library of 260 church cantatas and begin his multi-volume keyboard collection *Clavierübungen*—Bach continued to refine his art; so it is not surprising that he chose to display his fully ripened style in a second *Well-tempered Clavier* volume completed in the late 1730s. Each volume comprehensively represents all twelve major keys and all twelve minor keys through a series of twenty-four preludes and fugues.

The Prelude in B-flat major is a flowing and elaborate *gigue* enlivened by hand-crossings, a feature Bach associates with this key (as we shall discover in Partita No. 1). Falling two-note groups dominate the gentle three-voiced fugue. The B-flat minor Prelude is a sober, three-voiced affair, as intricately textured as a fugue. In the fugue itself, four voices elaborate a majestic theme punctuated by arresting pauses, which inverts at midpoint. A closing climax combines the theme with its inversion. The purling B major Prelude, largely in two voices prone to dense imitations, develops beguiling ornamental melodic freedom in the central portion. A four-voiced fugue follows, redolent of confident, quasi-liturgical serenity. A querulous tone in the B minor prelude grows from elaborations of a turn-figure that is sometimes rhythmically displaced; the three-voiced fugue incorporates aspects of folk-like dance into its rigorous polyphonic argument.

Partita No. 1 in B-flat major was a watershed work for Bach. Published in 1726, it launched his last and largest set of harpsichord suites—a set of six partitas that he later labeled Opus 1 and offered as Volume I of a collection that would encyclopedically cover the full art of keyboard composition as he understood it, the *Clavierübungen*. The first printed version of Partita No. 1 offered singular visual attractions, for, rather than entrusting the piece to a specialist in musical engraving, Bach gave a beautiful manuscript to an art-engraver, who reproduced the details of Bach's penmanship as if replicating a line-drawing.

The graceful, march-like Præludium begins at the center of the keyboard and gradually widens the range of sound to reach a climactic end. In the Allemande, Bach derives special luminosity from broken *arpeggios* in the main theme. Following a lilting Corrente,

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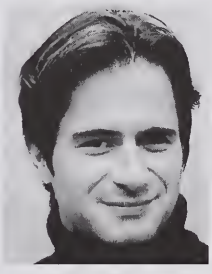
Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

the Sarabande plumbs emotional depths through ornamentation of great freedom and expressiveness. Fey patter marks the first minuet, yielding to chorale like nobility in the second. In the Gigue, surely one of "Bach's Greatest Hits," omnipresent cross-hands leaps convey infectious delight.

—Benjamin Folkman

GUEST ARTIST

Piotr Anderszewski



Piotr Anderszewski launched his international career at London's Wigmore Hall in 1991 and has continued to capture attention worldwide. In April 2002, he became only the fourth pianist to receive the prestigious Gilmore Artist Award. Worldwide orchestral engagements have included performances with the Munich Philharmonic, London Symphony, Orchestre National de Paris, Vienna Radio Symphony, the Philharmonia, the City of Birmingham Symphony Orchestra, Rotterdam Philharmonic, Orchestre Philharmonique de Radio France, Warsaw Philharmonic, and the Australian Chamber Orchestra, among others. He made his United States orchestral debut in the 2000-01 season with the Detroit Symphony and his New York orchestral debut at the Mostly Mozart Festival. Among the distinguished conductors with whom he has collaborated are Rafael Frühbeck de Burgos, Claus Peter Flor, Stanislaw Skrowaczewski, Christopher Hogwood, Charles Dutoit, and Emmanuel Krivine. Mr. Anderszewski has given recitals in most of the major European venues, including London's Wigmore and Queen Elizabeth halls, the Théâtre des Champs-Élysées and Théâtre de la Ville in Paris, and Vienna's Musikverein. Festival appearances have included England's Cheltenham Festival, France's La Roque d'Anthéron Festival International de Piano, Norway's Bergen International Festival, and Scotland's Edinburgh Festival. In 2002-03 he made his debuts with the symphony orchestras of Cincinnati, Montreal, and Oregon and performed recitals in San Francisco, Seattle, Vancouver, and at the Kennedy Center in Washington, D.C. Highlights of his 2002-03 season in Europe included performances with the Academy of St. Martin in the Fields, the Camerata Salzburg, and the Netherlands Chamber Orchestra, and recitals in Paris, Vienna, Hamburg, and Budapest, as well as throughout Italy and the United Kingdom. Mr. Anderszewski's award-winning discography includes a disc of works by Bach, Beethoven, and Webern; an all-Bach disc for Harmonia Mundi, and two sonata discs with violinist Viktoria Mullova for Philips. In 2000 he became an exclusive Virgin Classics artist. In May 2001 Virgin released his recording of Beethoven's *Diabelli* Variations, coinciding with a film by the renowned Bruno Monsaingeon. The disc earned a Diapason d'Or and Le Choc Monde de la Musique in France. His latest release features him as both soloist and conductor on a disc of Mozart piano concertos with the Sinfonia Varsovia. A disc of Bach partitas is planned. Born in 1969 to Polish-Hungarian parents, Mr. Anderszewski began playing the piano at six and studied at the conservatories of Lyon and Strasbourg, the University of Southern California, and the Chopin Academy in Warsaw. Making his Tanglewood debut with this recital, Mr. Anderszewski made his Boston Symphony debut in December 2002, as soloist in Bartók's Piano Concerto No. 3 with Marek Janowski conducting.

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ELITA KANG, violin
MIHAIL JOJATU, cello
THOMAS MARTIN, clarinet
RICHARD RANTI, bassoon
THOMAS ROLFS, trumpet

HUGH HINTON, piano

DVOŘÁK — Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*

Lento maestoso; Allegro vivace, quasi doppio movimento—
Poco adagio; Vivace non troppo—
Andante; Vivace non troppo—
Andante moderato (quasi tempo di Marcia); Allegretto scherzando
Allegro
Lento maestoso; Vivace quasi doppio movimento

MARTINŮ — *La Revue de Cuisine*, for violin, cello, clarinet, bassoon, trumpet, and piano

Prologue. Allegretto (*Marche*)
Tango
Charleston
Final. *Marche*

Steinway and Sons Pianos, selected exclusively at Tanglewood

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Notes

"*Dumka*" (plural "*dumky*") was a name given to a particular kind of Ukrainian folk song —one of a narrative character sung to the accompaniment of certain folk instruments. **Antonín Dvořák** (1841-1904) used the term in his music a number of times, among them the slow movement of his Opus 48 string sextet, the slow movement of the A major piano

quintet, Opus 81, and as a title for the present trio, Opus 90, composed between November 1890 and February 1891. Dvořák himself seems not to have had a specific idea as to what "*dumka*" implied—at least not an idea he could put into words. One of the first people to play Opus 90 was the great Irish-American cellist Victor Herbert, head of the cello faculty of the National Conservatory in New York, where Dvořák was director. Soon after Dvořák's arrival in this country, Herbert joined the composer and a violinist to read through the recently completed, still unpublished trio. Herbert recalled later that when he turned to Dvořák to express his enthusiasm for the new piece, he also asked him what the title meant. The composer replied, "Why—what does it mean? It means nothing!" Actually Dvořák seems to have associated the term with the verb "*dumati*" ("meditate" or "recollect"). The works to which he gives the title "*dumka*" share a tendency to alternate passages of introspection and yearning with others of the greatest exuberance—corresponding to the composer's own mercurial temperament when he allowed his thoughts to wander freely. The Opus 90 trio is one of Dvořák's most original and characteristic works. Rather than following a traditional three- or four-movement chamber music form, he cast the *Dumky* Trio in six movements, each in a different key, and each presenting the characteristic alternation of moods of his conception of the *dumka*. The fact that each movement is itself a *dumka* explains the plural form "*dumky*" as title for the entire work. Despite the risk of alternating slow and fast sections throughout all six movements, the richness of Dvořák's

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invention throughout prevents boredom. The first three movements are linked by the composer's direction to proceed directly on, so that the entire composition seems to flow from one section to the next without let or hindrance. Only after the fourth movement does the composer call for a substantial pause. The range of moods encompassed by the score is striking, and the three participants all have brilliantly conceived parts to play. It is scarcely surprising that the trio remains one of the most frequently heard of Dvořák's chamber works, since it so thoroughly embodies the composer at his very best.

* * * * *

The thirty-three-year-old **Bohuslav Martinů** (1890-1959) went to Paris in 1923 mainly to study with Albert Roussel, whose music he admired enormously; but he could hardly expect to avoid other musical trends in the city that was then one of the world's most vibrant musical centers. Impressed by the unstuffy music of Les Six, inspired in turn by the refreshing iconoclasms of Erik Satie, Martinů wrote several short ballet scores and other works either for piano or chamber orchestra using elements of jazz and the new styles of popular music that had invaded Europe from America. On Easter of 1927 he completed the score of a brief, lighthearted ballet performed in Prague that November with the title *Pokuseni svatouska hrnce* ("Temptation of the Saintly Pot"). The scenario told a slender tale in which the love between Pot and Lid is almost broken up by the seductive influence of the suave Twirling Stick. Dishcloth flirts with Lid, who is challenged to a duel by Broom. All ends happily as Pot returns to Lid and Twirling Stick goes off with Dishcloth.

The music for this charming trifle was successful enough in Prague as a ballet, but it proved to be a sensation when performed as a concert suite with the title *La Revue de Cuisine* ("Kitchen Revue") at one of the Cortot Concerts in Paris early in 1930. The publisher Alphonse Leduc undertook to print the score immediately and to bring out a number of Martinů's other works; thus, this cheeky sextet proved to be an important stepping stone in the forwarding of his career. In his later years, Martinů looked back on the score as one of his most perfect. Three of the instruments—clarinet, trumpet, and piano—were standard elements in the actual jazz or dance bands of the period, and Martinů often gives them musical gestures similar to those of popular music. The bassoon, violin, and cello were incursions from the classical tradition, but they enter wholeheartedly into the spirit of the thing. The score recalls a more familiar work of the same period that was based on popular dance patterns—Walton's *Façade*. Martinů twists the clichés of commercial music with unexpected accents, irregular phrase lengths, changing meters, or unusual turns of harmony. But the slow, seductive mystery of the Tango and the dash of the Charleston capture the spirit of the Roaring '20s with high humor.

—Steven Ledbetter

ARTISTS

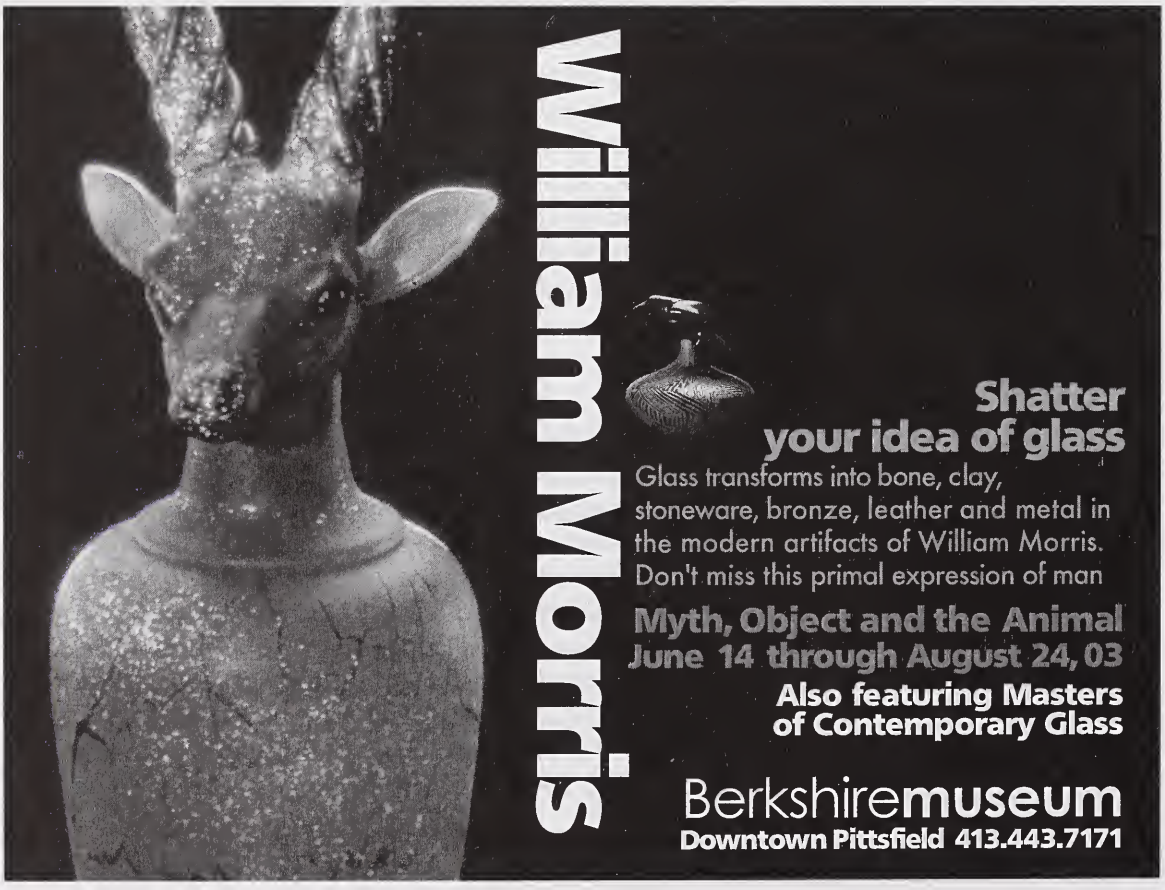
Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season and was appointed an assistant concertmaster of the orchestra in February 2001. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Nimomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

Cellist **Mihail Jojatu** was born in Romania and studied at the Bucharest Academy of Music before coming to the United States in 1996. He attended the Boston Conservatory of Music,

where he studied with former BSO cellist Ronald Feldman and worked privately with Bernard Greenhouse. He is currently working toward his Performance Diploma at Boston University under BSO principal cellist Jules Eskin. Mr. Jojatu's numerous awards include winning the Aria Concerto Competition at the Boston Conservatory and the Carl Zeise Memorial Cello Prize while attending the Tanglewood Music Center. He has performed as guest soloist with the Radio Television Orchestra of Bucharest, and he won many prizes in Romania for solo and chamber music performance. Currently a member of the Boston-based Triptych String Trio, Mihail Jojatu joined the BSO's cello section in December 2001; he has been named fourth chair of the orchestra's cello section beginning next season.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr.



Ranti can be heard frequently in Boston-area chamber performances in groups, with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

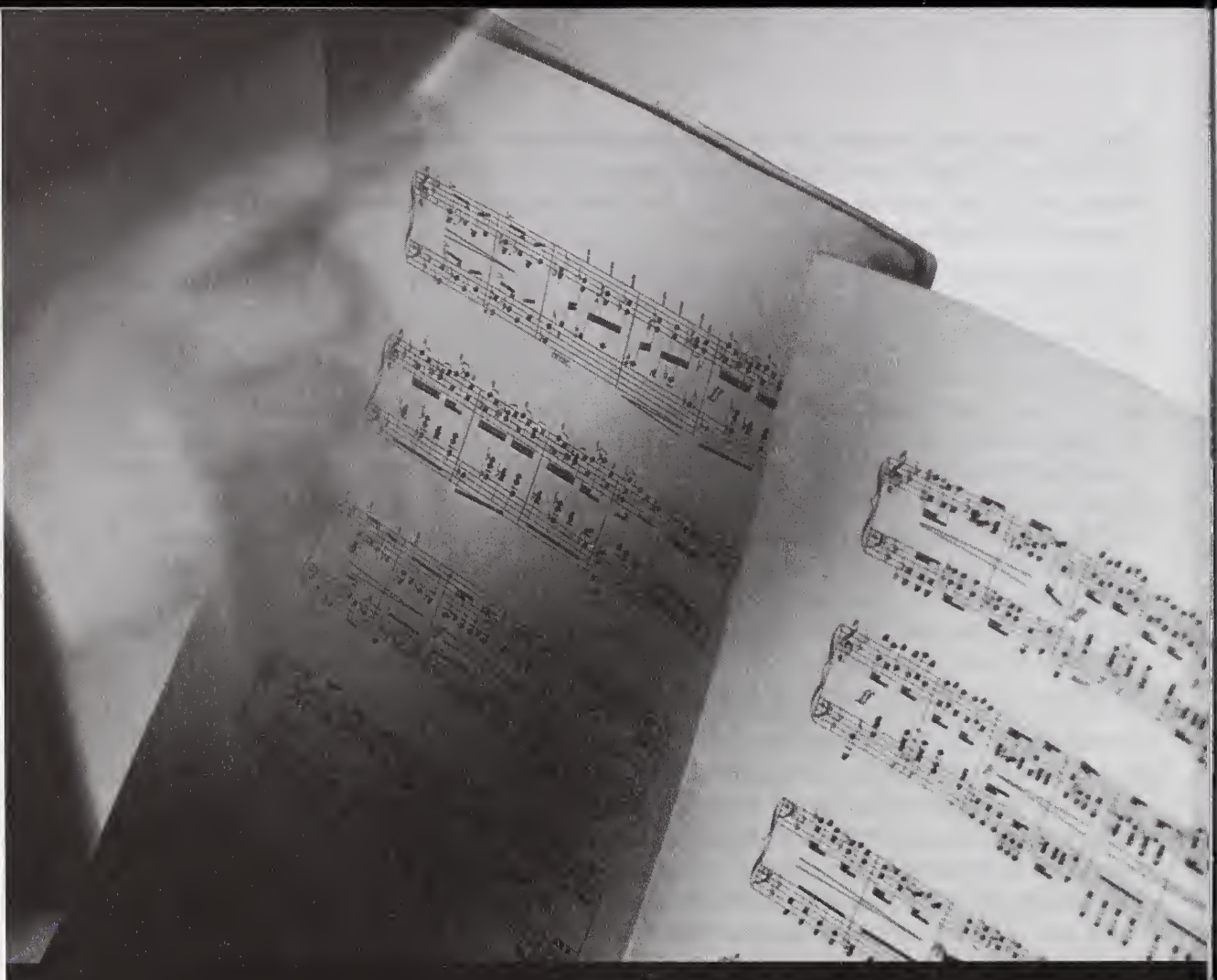
A native of Sioux City, Iowa, **Thomas Rolfs** joined the Boston Symphony trumpet section in 1991. He is now associate principal trumpet of the BSO and principal trumpet of the Boston Pops Orchestra. As a student, Mr. Rolfs was a Tanglewood Music Center Fellow in 1978, going on to earn his bachelor of music degree from the University of Minnesota and a master of music degree from Northwestern University. He returned to Minnesota in 1986 for a five-year tenure as a member of the Saint Paul Chamber Orchestra. Mr. Rolfs has been a soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and the Saint Paul Chamber Orchestra, and a guest artist with the National Arts Centre Orchestra of Ottawa. At John Williams's request, he was a featured soloist on Mr. Williams's Grammy-nominated soundtrack to the Academy Award-winning film *Saving Private Ryan*. His varied musical background includes performances with the Minnesota Orchestra, the Vienna Philharmonic, the Empire Brass, and the Saint Petersburg Philharmonic Orchestra, as well as teaching at Boston University. On July 4, 2001, Mr. Rolfs was soloist in John Williams's *Summon the Heroes* for the nationally televised Boston Pops concert on the Esplanade.

Pianist **Hugh Hinton** has performed widely as a chamber musician, including concerts throughout the Middle East as a United States Information Agency Artistic Ambassador. Other international engagements have included concerts in Japan, Korea, Russia, Ukraine, and Moldova. He has performed since 1993 with CORE Ensemble, a contemporary classical music trio composed of cello, piano, and percussion. Orchestral engagements include the premieres of triple concertos by Bernard Rands and Chinary Ung with the Phoenix, New Hampshire, and Honolulu symphonies. Mr. Hinton has appeared at summer music festivals including Tanglewood and Monadnock, and at such concert halls as the Gardner Museum in Boston and the Phillips Collection in Washington, D.C. His recordings of chamber and contemporary music have been broadcast internationally on "Art of the States" and can be found on the New World, Etcetera, CRI, Albany, and Newport Classics labels. Mr. Hinton earned his bachelor's degree from Harvard University and his master's and Doctor of Musical Arts degrees from New England Conservatory. His piano teachers included Russell Sherman, Wha-Kyung Byun, Lev Vlasenko, and Mykola Suk. Mr. Hinton has taught music history at New England Conservatory and currently serves as instructor of piano at the Longy School of Music in Cambridge, MA.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.





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VERDI — Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni

Requiem and Kyrie
Dies irae
- Dies irae
- Tuba mirum
- Mors stupebit
- Liber scriptus
- Quid sum miser
- Rex tremendae
- Recordare
- Ingemisco
- Confutatis
- Lacrimosa

Offertorio (Domine Jesu Christe)
Sanctus
Agnus Dei
Lux aeterna
Libera me

SONDRA RADVANOVSKY, soprano
YVONNE NAEF, mezzo-soprano
RICHARD LEECH, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text for the *Requiem* begins on page 29.

Tenor Giuseppe Sabbatini is regretfully unable to appear this evening due to a family matter at his home in Italy. We are grateful that Richard Leech was available to replace Mr. Sabbatini at short notice.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

This concert will be projected to sections of the lawn on video screens.

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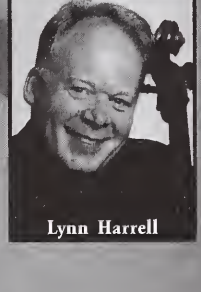

Yo-Yo Ma


Pinchas Zukerman


Itzhak Perlman


Maria Guleghina


Dmitri Hvorostovsky


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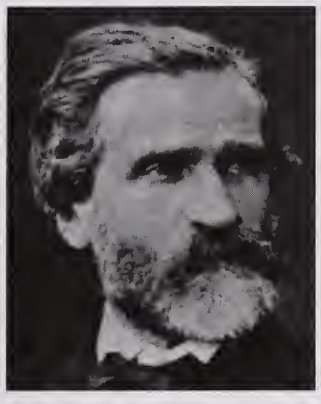
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Lynn Harrell
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NOTES ON THE PROGRAM

Giuseppe Verdi (1813-1901)
Requiem Mass for four solo voices, chorus, and orchestra,
in memory of Alessandro Manzoni

First performance: (original version) May 22, 1874, St. Mark's, Milan, Verdi cond., with Teresa Stolz, Maria Waldmann, Giuseppe Capponi, and Ormondo Maini, vocal soloists, and an especially assembled chorus and orchestra; (with new "Liber scriptus") May 15, 1875, Royal Albert Hall, London, Verdi cond., with Stolz, Waldmann, Angelo Masini, and Paolo Medini, vocal soloists. *First BSO performances*: December 1954, Guido Cantelli cond.; Herva Nelli, Claramae Turner, Eugene Conley, Nicola Moscona, vocal soloists; New England Conservatory Chorus, Lorna Cooke deVaron, cond. *First Tanglewood performance*: August 22, 1964, Erich Leinsdorf cond.; Lucine Amara, Lili Chookasian, George Shirley, Ezio Flagello, vocal soloists; Chorus Pro Musica, Alfred Nash Patterson, cond., assisted by the Festival Chorus. *Most recent Tanglewood performance*: August 27, 1995, Christoph Eschenbach cond..; Sharon Sweet, Florence Quivar, Michael Sylvester, Ferruccio Furlanetto, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond. *Most recent BSO performances*: September 2002 (to open the 2002-03 subscription season), Rafael Frühbeck de Burgos cond.; Barbara Frittoli, Larissa Diadkova, Giuseppe Sabbatini, Reinhard Hagen, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.



Few Americans know the name Alessandro Manzoni, and fewer still are familiar with his great historical novel, *I promessi sposi* (*The Betrothed*). To music lovers the name rings a bell only as the dedicatee of Verdi's "Manzoni Requiem." But to Italians, Manzoni is one of the great central figures of their literary culture; indeed, until very recently (and perhaps even today) it was impossible to obtain admission to an Italian university without passing an examination that included essay questions on two required topics: Dante's *Divine Comedy* and Manzoni's novel. In Milan, the novelist's home town, a popular epigram reflected the local view of the two major features of the city:

Un tempio ed un uomo,
Manzoni ed il Duomo.
(A temple and a man,
Manzoni and the cathedral.)

And to Giuseppe Verdi, Manzoni was a personal hero. As early as 1840 he set Manzoni's Ode *Il cinque maggio* (*The Fifth of May*), a poetic treatment of Napoleon's death, and some choruses from Manzoni's poetic tragedies, though he never published them. By this time he also knew the novel, Manzoni's major work, which had appeared in 1827, though its definitive revision was not published until 1842. Verdi admired Manzoni both as an artist and as a man. The novelist's morbid shyness was interpreted by the composer as a dislike of personal publicity and self-promotion, qualities of which Verdi himself totally approved. But Verdi respected Manzoni's privacy as much as he wished his own to be respected, and though he and Manzoni had a close friend in common, the Countess Clarina Maffei, he never dared ask for an introduction, even after his wife, Giuseppina Stepponi, had met Manzoni through the good offices of the Countess while on a visit to Milan and had carried away with her a photograph of the great man inscribed "To Giuseppe Verdi, a glory of Italy, from a decrepit Lombard writer." Verdi framed the photo and hung it in his bedroom, and then, unable to thank

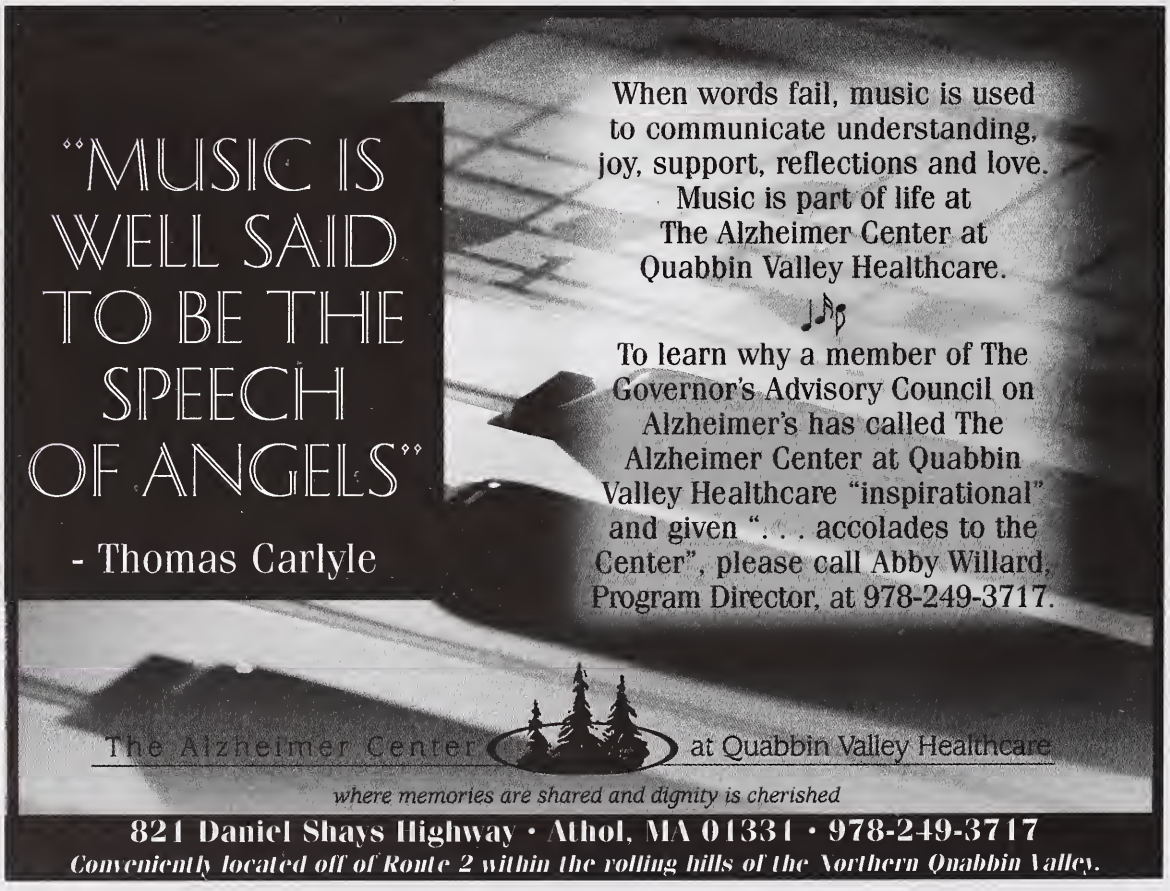
Manzoni directly, asked the Countess to tender his gratitude, enclosing a photograph of himself with the inscription, "I esteem and admire you as much as one can esteem and admire anyone on this earth, both as a man and a true honor of our country so continually troubled. You are a saint, Don Alessandro!"

Finally, in the spring of 1868, Verdi visited Milan for the first time in twenty years and through the mediation of the Countess had his one and only visit with his idol. He wrote to her afterwards to express his thanks, asking rhetorically:

> What can I say of Manzoni? How to describe the extraordinary, indefinable sensation the presence of that saint, as you call him, produced in me. I would have gone down on my knee before him if we were allowed to worship men. They say it is wrong to do so and so it may be; although we raise up on altars many that have neither the talent nor the virtue of Manzoni and indeed are rascals.

In making his visit to Manzoni, Verdi had now met both of the two men that he considered to be Italy's greatest cultural glory—the other being Rossini, whom he had known in Paris.

The connection in Verdi's mind is an important one for the history of the Manzoni Requiem. Rossini died in Paris on November 13, 1868, and Verdi's sense of loss for Italy's cultural life was keen. He noted bitterly in a letter to Countess Maffei that when "the other" glory of Italy (Manzoni) was also no more, all that would remain would be politicians and humiliating defeats in battle. He conceived at once a plan to honor the memory of Rossini by inviting the leading Italian composers to contribute to a special Requiem Mass to be performed just once, on the first anniversary of the composer's death, in Bologna, Rossini's "musical home," after which the score would be sealed up in the archives, to be brought out only at some future time as an occasional tribute. No one would be paid either for the composition or the performance. At first the idea was re-



ceived enthusiastically. The sections of the Requiem were assigned to composers drawn by lot (though Verdi was diplomatically assigned the closing section, the *Libera me*). It is perhaps worth noting that not one of the other composers, famous though they were in their own day, is remembered now—Buzzolla, Bazzini, Pedrotti, Cagnoni, F. Ricci, Nini, Coccia, Gaspari, Platania, Petrella, and Mabellini. Verdi had his portion of the score ready in good time, but the scheduled performance never came off owing to difficulties in arranging for performers—especially a chorus—at the right time and place. Finally the whole affair was given up as a public fiasco, and each composer received his section of the score back.

Nearly four years after the contretemps of the "Rossini Requiem," on May 22, 1873, Alessandro Manzoni died at the age of eighty-nine. The next day Verdi wrote to his publisher Giulio Ricordi:

> I am profoundly saddened by the death of our Great Man! But I shall not come to Milan, for I would not have the heart to attend his funeral. I will come soon to visit his grave, alone and unseen, and perhaps (after further reflection, after having weighed my strength) to propose something to honor his memory.
>
> Keep this secret and do not say a word about my coming, for it is so painful to hear the newspapers speak of me, and to make me say and do what I do not say and do.

Verdi had learned from the earlier incident not to begin with a public announcement and not to rely any more than absolutely necessary on the good will of others. This time he wrote on June 3 to Ricordi:

> I would also like to demonstrate what affection and veneration I bore and bear that Great Man who is no more, and whom Milan has so worthily honored. I would like to compose a Mass for the dead to be performed next year for the anniversary of his death. The Mass would have rather vast dimensions, and besides a big orchestra and a big Chorus, it would also require (I cannot be specific now) four or five principal singers.
>
> Do you think the City [of Milan] would assume the expense of the performance? The copying of the music I would have done at my expense, and I myself would conduct the performance both at the rehearsals and in church. If you believe this possible speak of it to the Mayor; give me an answer as soon as you can, for you can consider this letter of mine as binding.

The response was enthusiastic, and Verdi set to work. After a visit to Milan, where he knelt by the recent grave, he went on to Paris for the summer and began work on the composition, continuing it in Busseto in the fall and in Genoa during the winter. On February 28, 1874, he wrote to Camille Du Locle, who had been his librettist for *Don Carlos* and had provided French translations for some of his other operas:

> I am working on my Mass, and it really is with great pleasure. I feel as if I had become a serious man, and am no longer the public's clown who with a great bass drum…shouts: "Come on in, step right up, etc." You will understand that on hearing operas mentioned now, my conscience is scandalized and I quickly make the Sign of the Cross!! What do you have say to that?

Verdi spared no pains to assure himself that the soloists, chorus, and orchestra were ready for the premiere, which took place in Milan's Church of St. Mark's on the anniversary of Manzoni's death and was repeated three times at La Scala in the following days. The soloists included Teresa Stolz and Maria Waldmann, who had been the original Aida and Amneris in the first Italian production of Verdi's most recent opera. The event was a success in every way, reflecting honor on Manzoni, Verdi, the performers, and the city of Milan. The only sour note came from complaints that Verdi had not

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composed ecclesiastical music, that he had, in fact, composed an operatic score to a Latin text. It is true enough that Verdi's music does not meet the normal requirements for the musical style and performing forces usually thought of as "church music," but after all, he did not write the work for ecclesiastical perform-ances, but rather as a grand public tribute. Quite aside from the musical "inappropriateness" for church use is the fact that Verdi introduced a number of textual repetitions—especially of the *Dies irae* section—to function as a musical refrain; thus the significance of the changes is artistic rather than ecclesiastical.

It has become conventional to reiterate the *bon mot* that the Requiem is "Verdi's greatest opera," a phrase bearing implicitly the hint of criticism that it shouldn't be operatic at all, though why this should be so is never made clear. Verdi's wife, Giuseppina Strepponi, brought her own good sense to bear in a defense of the score:

> I say that a man like Verdi must write like Verdi—that is, according to his own way of feeling and interpreting the text...The religious spirit and the way in which it finds expression must bear the imprint of its time and the individuality of its author.

Certainly many scenes in Verdi's operas had dealt with questions of life or death and the emotions that are aroused by these fundamental facts. Indeed, where could an opera composer hope to find a text that raises the ultimate questions with greater dramatic force than in Thomas of Celano's twelfth-century poem, *Dies irae*, the heart of the Requiem Mass? Most of the negative criticism of this dramatic treatment of the score arises from a review of sorts printed by Hans von Bülow after the first performance. I call it a review "of sorts" because von Bülow was in Milan to hear a performance of Glinka's *Life for the Tsar*, which was a fiasco, and carefully avoided attending any of the four performances of Verdi's Requiem before penning these comments, written out of a combination of Germanic prejudice and ignorance:

> With this work the all-powerful despoiler of Italian artistic taste—and ruler of the taste he has despoiled—presumably hopes to eliminate the last remains, irksome to his own ambition, of Rossini's immortality...For more than a quarter-century this Attila of the larynx has been exerting himself—with total success—to ensure that Rossini operas such as *Tell*, *Barbiere*, *Semiramide*, and *Mosè* are simply no longer playable in Italy. His latest opera in ecclesiastical dress will, after the first token obeisance to the memory of the poet, be straightway exposed to secular enthusiasm at La Scala for three evenings, after which it will set off for Paris, with the soloists he has trained up himself, for its coronation in the aesthetic Rome of the Italians.
>
> Surreptitious glances at this newest manifestation of the composer of *Trovatore* and *Traviata* have not exactly whetted our appetite for this so-called "Festival"...

and so on, with increasingly bitter invective. The fuss was enough to convince another highly Teutonic musician to study the score himself, and when he did, Johannes Brahms commented, "Bülow has blundered, since this could be done only by a genius."

The Requiem quickly became so popular in Italy that Verdi had to ask his publisher to take steps to protect the integrity of the work by prohibiting performances in unauthorized arrangements. The composer himself undertook one revision before allowing the Requiem out of his hands: he rewrote the *Liber scriptus* entirely. It had originally been a four-part choral fugue and was recast as a mezzo-soprano solo, providing much more striking dramatic contrast and a better connection with the sudden return of the *Dies irae* that follows directly.

Although he was composing a piece that would be performed outside of the theater, Verdi approached the text of the Requiem Mass exactly as he approached any operatic libretto he had ever set: with a careful reading and numerous re-readings to draw out the passages of the most powerful expressive quality, to find the "*parola scenica*," the word

or phrase that would unleash his dramatic imagination. This is particularly true of the sequence *Dies irae* and its many sub-sections, where an individual word or phrase sometimes becomes the hinge of an entire lengthy passage: the trumpets spreading their call throughout all the earth, the chilling and stupefying confrontation with death, pleas for grace, massive evocations of the heavenly king, alternating and intertwining with heartfelt prayer. Yes, the musical gestures *are* operatic throughout, but they capture something fundamental in the human reaction to death in the same overtly dramatic way as Medieval frescoes of the Dance of Death and of the Last Judgment which can be seen all over Italy.*

We can hear recollections of the orchestration of *Aida*, Verdi's most recently finished opera, and the flexible and highly personal treatment of chromaticism is found in all of Verdi's late works. But there are connections to opera that are more than stylistic in this score; there is actually an operatic quotation as well, though the fact was not known until very recently. When Verdi's *Don Carlos* reached its dress rehearsals at the Paris Opera in March 1867, the five-act grand opera was discovered to be too long by a good quarter of an hour; performances had to end in time for patrons to catch the last trains to the suburbs. As a result Verdi was forced to cut some twenty minutes of prime music from the score. It was long believed that the music was totally lost, since the pages in question had been slit right out of the autograph score, and presumably destroyed. But in the 1960s and 1970s a great deal of scholarly attention came to *Don Carlos*, one result

*Verdi made the acquaintance of Michelangelo's work in Florence and found that master's masculine sculpture greatly to his taste; it would be tempting to connect the frightful vision of the *Dies irae* with Michelangelo's "Last Judgment" in the Sistine Chapel, but that gigantic fresco was not open for public viewing in those days, especially not to someone who, like Verdi, was connected with the government of the united Italy that had taken the temporal power away from the Papacy.

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of which was Andrew Porter's discovery that the library of the Opéra still retained the original manuscript parts used on opening night and that in these parts the cuts were not physically removed: the pages involved were simply sewn together. It has therefore been possible to copy the parts into score and to reconstruct the lost scenes, which have now even made their way into performance and onto a recording. The biggest surprise to come out of this reconstruction occurred in an excised duet for Carlos and Philip which was strikingly familiar. In fact, Verdi, not willing to let a good piece go to waste, elaborated and refined that father-son duet from the opera and converted it into one of the most hauntingly beautiful passages of the Requiem, the *Lacrimosa*.

In sum, Verdi's Manzoni Requiem is more than a tribute to a great author; it encapsulates much of what is characteristic of the Italian spirit. It honors both of Verdi's cultural heroes, Manzoni in its dedication and origin, Rossini in motifs that recall the earlier composer's *Stabat Mater*. And it reaffirms Verdi's steadfast belief that, to an Italian composer—especially in the time of Wagner's innovations—orchestral music may be important, but the significance of the voice, of the sung word, remains paramount.

—Steven Ledbetter

Requiem and Kyrie

Quartet and Chorus

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.	Eternal rest grant them, O Lord; and may light perpetual shine upon them.
Te decet hymnus Deus in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam; ad te omnis caro veniet.	A hymn, O God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem: O hear my prayer; to Thee shall all flesh come.
Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Dies irae

Chorus

Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ash, as David prophesied with the Sibyl.
Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus.	How great a terror there will be when the Judge shall come who will thresh out everything thoroughly.
Tuba mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.	The trumpet, scattering a wondrous sound through the tombs of every land, will gather all before the throne.

Bass

Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.	Death and nature will stand amazed when creation rises again to answer to the Judge.

Please turn the page quietly.

Mezzo-soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur,

A written book will be brought
forth which contains everything for
which the world shall be judged.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

And so when the Judge takes his
seat whatever is hidden shall be
made manifest, nothing shall
remain unavenged.

Soprano, Mezzo-soprano, Tenor, and Chorus

Dies irae, dies illa
Solvet saeclum in favilla,
Teste David cum Sibylla.

The day of wrath, that day will
dissolve the world in ash, as
David prophesied with the Sibyl.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
cum vix justus sit securus?

What shall I, wretch, say, whom
shall I ask to plead for me, when
scarcely the righteous shall be safe?

Solo Quartet and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of dreadful majesty, who
freely saves the redeemed, save
me, O Fount of Pity.

Soprano and Mezzo-soprano

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Recall, merciful Jesus, that I was
the reason for Thy journey:
do not destroy me on that day.

Quaerens me, sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Seeking me, Thou didst sit down
weary, Thou didst redeem me,
having endured the cross: let not
such great pains have been in vain.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

Tenor

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary
(Magdalen), and hear the prayer of
the thief, hast given hope to me too.

Preces meae non sunt dignae;
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but
thou, O good one, show mercy,
lest I burn in everlasting fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Bass and Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

I pray, suppliant and kneeling,
a heart as contrite as ashes: take
Thou my ending into Thy care.

Dies irae, etc.

The day of wrath, etc.

Solo Quartet and Chorus

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

That day is one of weeping on
which shall rise again from the
ashes the guilty man, to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.

Offertorio

Solo Quartet

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness, but may the holy standard-bearer Michael bring them into the holy light; which Thou didst promise of old to Abraham and to his seed.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

We offer Thee, O Lord, sacrifices and prayers of praise: do Thou receive them on behalf of those souls whom we commemorate this day. Grant them, O Lord, to pass from death to that life which Thou didst promise of old to Abraham and to his seed.

Sanctus

Double Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Please turn the page quietly.

Agnus Dei

Soprano, Mezzo-soprano, and Chorus

Agnus Dei qui tollis peccata mundi, dona eis requiem.
Agnus Dei qui tollis peccata mundi, dona eis requiem.
Agnus Dei qui tollis peccata mundi, dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the world: grant them rest.
O Lamb of God, that takest away the sins of the world: grant them rest.
O Lamb of God, that takest away the sins of the world: grant them eternal rest.

Communion

Mezzo-soprano, Tenor, and Bass

Lux aeterna luceat eis Domine, cum sanctis tuis in aeternum: quia pius es. Requiem aeternam dona eis Domine, et lux perpetua luceat eis cum sanctis tuis in aeternum, quia pius es.

Let everlasting light shine on them, O Lord, with Thy saints for ever; for Thou art merciful. Grant them eternal rest, O Lord, and let everlasting light shine upon them with Thy saints for ever; for Thou art merciful.

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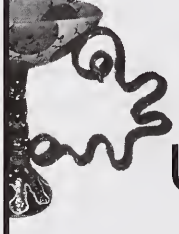
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Libera me

Soprano and Chorus

Libera me, Domine, de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.	Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be moved: when Thou shalt come to judge the world through fire.
Tremens factus sum ego, et timeo, dum discussio venerit atque ventura ira, quando coeli movendi sunt et terra.	I am seized with trembling, and I fear the time when the trial shall approach, and the wrath to come: when the heavens and the earth shall be moved.
Dies irae, dies illa calamitatis et miseriae, dies magna et amara valde.	A day of wrath, that day of calamity and woe, a great day and bitter indeed.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Rest eternal grant them, O Lord, and may light perpetual shine upon them.
Libera me, etc.	Deliver me, O Lord, etc.

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GUEST ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain (for sixteen years), the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he also was principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan, and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, Switzerland, and East Germany). He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engage-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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ments in North America include concerts with the Philadelphia Orchestra, and the Pittsburgh, National, Cincinnati, and Montreal symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for Tanglewood appearances in the past three seasons, and to Symphony Hall in March 2002 and then to open the 2002-03 subscription season. Earlier this summer Mr. Frühbeck de Burgos led the BSO in an all-Beethoven program featuring pianist Van Cliburn, and then a second program featuring a concert performance of Falla's opera *La vida breve*, as well as a performance of Stravinsky's *Rite of Spring* with the Tanglewood Music Center Orchestra.

Sondra Radvanovsky



Making her Boston Symphony debut, the young American soprano Sondra is one of the rising stars on the international stage today. Critically acclaimed for her performances in the title role of *Luisa Miller*, as Leonora in *Il trovatore*, Violetta in *La traviata*, Tatyana in *Eugene Onegin*, Musetta in *La bohème*, and Marguerite in *Faust*, Ms. Radvanovsky has appeared at the Metropolitan Opera in New York, the Cologne Opera, l'Opéra de Paris, the Spoleto Festival U.S.A, and the Saito Kinen Festival in Japan. Her 2002-03 season featured new roles and debuts with major opera houses beginning with her Lyric Opera of Chicago debut in the title role of *Susannah*. She returned to the Metropolitan Opera as Leonora in *Il trovatore* and as Donna Anna in *Don Giovanni*. In June she returned to l'Opéra de Paris as Hélène in a new production of *Les Vêpres siciliennes*. In future seasons she will make her debut at Florence's Teatro Comunale in *Il trovatore* and return to the Metropolitan Opera, l'Opéra de Paris, Leipzig, Dallas Opera, and San Diego Opera. In recent seasons she has sung Luisa Miller, Musetta in *La bohème*, the High Priestess in *Aida*, and Leonora in *Il trovatore* at the Metropolitan Opera, and Violetta in *La traviata* in the Metropolitan Opera Parks Concerts; Leonora for her debut in Bilbao, Spain; Violetta in *La traviata* with Santa Fe Opera, Tatyana in *Eugene Onegin* with Cologne Opera, Luisa Miller in Palm Beach, Marguerite in *Faust* at l'Opéra de Paris, and as Leonora in *Il trovatore* with both Pittsburgh Opera and San Diego Opera. Also for the Metropolitan Opera she appeared as Gutrune in *Götterdämmerung* and Freia in *Das Rheingold* in the *Ring* cycle conducted by James Levine. She has been presented by the George London

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Foundation in a duo-recital with Samuel Ramey at New York's Morgan Library and recorded Philip Glass's *The Civil Wars* for Erato records. She is an alumna of the Metropolitan Opera's prestigious Young Artists Program, a winner of the 1997 George London Foundation Competition and the 1995 Metropolitan Opera National Council Auditions, and winner of the first prize in the 1995 Loren L. Zachary Society Competition. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Ms. Radvanovsky's training has also included advanced studies at the Tanglewood Music Center and the University of Cincinnati's College Conservatory of Music. Ms. Radvanovsky will return to Tanglewood this summer as soloist in the BSO's season-ending performance of Beethoven's Ninth Symphony.

Yvonne Naef



Yvonne Naef was acclaimed as one of the most important and sought after dramatic mezzos of our time upon her debut as Azucena in the new production of Verdi's *Il trovatore* at Covent Garden. She sang that role in a new Hamburg State Opera production in March 2003 and appeared in a new production of Thomas's *Hamlet* at London's Royal Opera House in May 2003. A regular guest of the foremost opera houses and concert halls around the world, she has been seen in new productions with Zurich Opera (*Un ballo in maschera*, *Khovanshchina*), Hamburg State Opera (*Boris Godunov*, Berio's *La vera storia*), the Salzburg Festival (*Les Troyens*, *Don Carlo*), the Théâtre de la Monnaie in Brussels (*Oedipus Rex*), and at the Bayreuth Festival (Wagner's *Ring*). Ms. Naef has also sung at the Teatro alla Scala (*Les Contes d'Hoffmann*), the Vienna State Opera (*Tannhäuser*, *Don Carlo*), Deutsche Oper Berlin (*Aida*, *Il trovatore*), Monte Carlo Opera (*Anna Bolena*), Nederlandse Opera, and the Théâtre du Capitole de Toulouse. Upcoming engagements include her Metropolitan Opera debut in Wagner's *Ring* in early 2004, a new production of *Les Troyens* with Nederlandse Opera, and a new *Tristan und Isolde* with Opéra National de Paris. As concert soloist she performs repertoire ranging from early to contemporary music, working with such conductors as James Levine, Christian Thielemann, Lorin Maazel, Sylvain Cambreling, Gerd Albrecht, Rafael Frühbeck de Burgos, Dennis Russell Davies, Franz Welser-Möst, Carlo Rizzi, Valery Gergiev, Vladimir Fedoseyev, Nello Santi, Sir Roger Norrington, and Jeffrey Tate, at such venues as Vienna's Musikverein and Konzerthaus, the Salzburg Festival, the Gasteig in Munich, the Philharmonie in Berlin, the Alte Oper Frankfurt, Hamburg's Musikhalle, the Schleswig-Holstein Festival, the Salle Pleyel in Paris, and the Lucerne Music Festival. Her current schedule lists debuts with Cleveland Orchestra and Carnegie Hall. A native of Switzerland, Yvonne Naef made her stage debut in Rossini's *Cenerentola*; in the early years of her career she was a member of the opera companies of St. Gallen in Switzerland and Wiesbaden, Germany. She makes her Boston Symphony Orchestra and Tanglewood debuts with this performance.

Richard Leech



Making his BSO and Tanglewood debuts this evening, acclaimed American tenor Richard Leech performs many of the demanding and well-known roles in the Italian and French repertoire, both on the stages of the world's leading opera houses and on recordings. Born in Hollywood and raised in upstate New York, Mr. Leech is recognized as one of today's most outstanding tenors. He credits his success to a long and continuing association with the founders of Binghamton's Tri-Cities Opera. Since his greatly heralded Metropolitan Opera debut as Rodolfo in *La bohème* in 1989, he has returned there each year, for a total of nearly 160 appearances, including performances in 2002-03 as Don José in *Carmen*. He has also sung the leading tenor roles in ten other operas at the Met: *Faust*, *Rigoletto*, *Un ballo in maschera*, *Lucia di Lammermoor*, *Roméo et Juliette*, *Madama Butterfly*, *L'elisir d'amore*, *Les Contes d'Hoffmann*, *Mefistofele*, and *Tosca*. In addition to the Met, Lyric Opera of Chicago, and the opera companies of San Francisco, Los Angeles, Washington, San Diego, and Dallas, he has returned in recent seasons to the Opéra National

de Paris, Covent Garden, Teatro alla Scala, Florence's Teatro Comunale, the Deutsche Oper Berlin, and the Wiener Staatsoper, and also made his Netherlands Opera debut. In concert, Mr. Leech has appeared with the Vienna Philharmonic, the New York Philharmonic, the National Symphony, and the Montreal Symphony, among many others. Besides his Metropolitan Opera performances, his 2002-03 season included appearances in *Madama Butterfly* in Tokyo and Beijing, popular arias and songs with Florida's Naples Philharmonic Orchestra, *La bohème* with the Münchner Rundfunkorchester, his return to the Wiener Staatsoper as Rodolfo, and his Teatro Real (Madrid) debut in *Faust*. He sings in *The Merry Widow* for Palm Beach Opera, *Madama Butterfly* with San Diego Opera, and *Carmen* for his Théâtre de l'Opéra de Nice debut. His 2001-02 season included Hoffmann in *Les Contes d'Hoffmann* at Washington Opera, *Tosca* at San Francisco Opera, *La bohème* at the Wiener Staatsoper, Cavaradossi at the Met and in San Diego, and Don José at the Opéra National de Paris/Bastille, Washington Opera, and the Wiener Staatsoper. A number of Mr. Leech's performances have been televised, including *Rigoletto* with New York City Opera, the new Metropolitan Opera production of *Madama Butterfly*, the James Levine 25th Anniversary Gala at the Met, and the annual Richard Tucker Music Foundation galas. His discography includes the Duke in *Rigoletto* and Riccardo in *Un ballo in maschera* (Teldec); Rodolfo in *La bohème* and Raoul in *Les Huguenots* (Erato); the title role in *Faust* and the Italian Tenor in *Der Rosenkavalier* (EMI); Narraboth in *Salome* and Alfred in *Die Fledermaus* (Philips); *La Damnation de Faust* (London/Decca); and Mahler's Symphony No. 8 (Sony). Recent releases include his first solo album, "from the heart," a collection of Italian arias and songs (Telarc); and Verdi's *I lombardi*, Mr. Leech's first recording with James Levine and the Metropolitan Opera (London/Decca). A 1991 Berlin performance of *Les Huguenots* (in German) was recently released on DVD (Arthaus). To read more about Richard Leech, please visit his website at www.richardleech.com.

John Relyea



John Relyea, winner of the 2003 Richard Tucker Award, has established himself as one of the finest bass-baritones of his generation. He recently made his debut at Covent Garden as Colline in *La bohème*, returning for Cadmus/Somnus in *Semele*. At the Opéra National de Paris he made his debut as Escamillo in *Carmen*. In addition he performed in Haydn's *Creation* with the Orchestra of the Age of Enlightenment, Mahler's Symphony No. 8 with Sir Simon Rattle and the National Youth Orchestra at the BBC Proms, and returned to the Edinburgh Festival for the title role in *Oedipe* and a recital. Recent Metropolitan Opera appearances have included Alidoro in *La Cenerentola*, Raimondo in *Lucia di Lammermoor*, and the Night Watchman in *Die Meistersinger*. At Munich Opera he sang Alidoro and Figaro in *The Marriage of Figaro*. Next season, Mr. Relyea sings Mozart's Figaro both with the Metropolitan Opera and in Munich, and appears as Raimondo at Covent Garden. He also makes his debut with the Opera Company of Philadelphia, as Phillip in *Don Carlo*. John Relyea made his debut at the Met in February 2000 as Alidoro and has since sung there regularly. He began his relationship with San Francisco Opera as an Adler Fellow and has since appeared as Raimondo, Figaro, and, most recently, Cadmus/Somnus. Recent operatic engagements have included Mozart's Figaro at Santa Fe Opera, Don Basilio at Seattle Opera, and Collatinus in *The Rape of Lucretia* with Donald Runnicles and the Scottish Chamber Orchestra at the Edinburgh Festival. He has also appeared in Carnegie Hall with Eve Queler and the Opera Orchestra of New York as Rodolpho in *La sonnambula* and in the title role of *Marino Faliero*. On the concert platform this season, Mr. Relyea was heard as Mephistopheles in *The Damnation of Faust* with the Montreal Symphony in both Montreal and Carnegie Hall, as Abimilech in a concert version of *Samson et Delilah* with Sir Colin Davis and the London Symphony Orchestra, and in the Mozart C minor Mass with James Levine and the MET Opera Orchestra at Carnegie Hall. Future plans include returns to the Minnesota Orchestra, the Opera Orchestra of New York, and the Edinburgh Festival. Mr. Relyea appears regularly with prestigious orchestras on both sides of the Atlantic, working with such conductors as Colin Davis, Christoph von Dohnányi,

Christoph Eschenbach, Bernard Haitink, Mariss Jansons, Charles Mackerras, Neville Marriner, Roger Norrington, Seiji Ozawa, Antonio Pappano, Eve Queler, Donald Runnicles, and Wolfgang Sawallisch. He made his San Francisco recital debut as part of the prestigious Schwabacher Recital Series, and was bass soloist in a nationally televised performance of Haydn's *Creation* at the Basilica in Baltimore under the patronage of Pope John Paul II. In the spring of 2001 he gave recitals in Ann Arbor and at Carnegie Hall's Weill Hall. This season he makes his debut at the Wigmore Hall, London. In 1998 he was honored with the prestigious ARIA Award. John Relyea first sang with the BSO in Mozart's *Great* C minor Mass at Tanglewood in July 1999. In August 2001 he returned to Tanglewood with the Israel Philharmonic as soloist in Beethoven's Ninth, his most recent Tanglewood appearance. In January 2002 at Symphony Hall he made his most recent BSO appearance, as soloist in Mozart's Requiem.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing with the BSO in Boston, New York, and at Tanglewood, and also giving its own Friday-night Prelude Concert each summer in Seiji Ozawa Hall. The Tanglewood Festival Chorus performed overseas for the first time in 1994, appearing with Seiji Ozawa and the BSO in Hong Kong and Japan. They performed in Europe for the first time in 2001, on a tour of European music festivals with Bernard Haitink and the BSO, a trip that also included an *a cappella* concert in Lübeck, Germany. In addition, chorus members have performed Beethoven's Ninth Symphony with the Israel Philharmonic under Zubin Mehta at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Benjamin Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when, to close the Opening Ceremonies of the 1998 Winter Olympics, Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in Beethoven's "Ode to Joy." The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, all on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. The chorus can also be heard on recordings with Keith Lockhart and the Boston Pops Orchestra for RCA Victor, and with John Williams and the Boston Pops Orchestra on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
*Carol Amaya
*Meredith Malone Armbrust
*Sarah J. Bartolome
Phyllis Benjamin
*Christina J. Bonati
*Abigail Bray
Jenifer Lynn Cameron
Susan Cavalieri
*Catherine C. Cave
Emily Anderson Chinian
Jane R. Circle
Lorenzee Cole
*Sarah Dorfman Daniello
*Ann M. Dwelley
Shauna Fallihee
Mary A. V. Feldman
*Maura E. Finn
Stefanie J. Gallegos
*Laura C. Grande
*Isabel M. Gray
Kathy Ho
Donna Kim
*Nancy Kurtz
*Laura Mennill
*Renee Dawn Morris
*Kieran Murray
Fumiko Ohara
*Joei Marshall Perry
Melanie W. Salisbury
Pamela Schweppe
*Joan P. Sherman
*Kristyn M. Snyer
Alison L. Weaver
*Kirstie Wheeler
*Gwendolyn Williams

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Janet L. Buecker
Abbe Dalton Clark
*Betsy Clifford
*Ethel Crawford
Lauren Cree
Martha Brink Effgen
*Barbara Naidich Ehrmann
*Cynthia Engelsman
*Debra Swartz Foote
*Dorrie Freedman
*Irene Gilbride
Dolores M. Goyette
*Jessica Hao
Susan Harris
Donna Hewitt-Didham
*Evelyn Eshleman Kern
*Gale Livingston
*Kristen McEntee
*Louise-Marie Mennier
Louise Morrish
Roslyn Pedlar
*Kathleen Schardin
Cypriana V. Slosky
Linda Kay Smith
*Ada Park Snider
*Julie Steinhilber
*Ingrid Ulbrich
*Jennifer Walker
Christina Lillian Wallace
*Marguerite Weidknecht

Tenors
Brad W. Amidon
†Brian Anderson
John C. Barr
*David Bergers
Richard A. Bissell
*Stephen Chrzan
*Andrew Crain
*Tom Dinger
*Carey D. Erdman
David Fontes
Gregory A. Gonser
*Leon Grande
*J. Stephen Groff
*Mark H. Haddad
David M. Halloran
*Stanley Hudson
*James R. Kauffman
*Thom Kenney
Jason E. Kirchick
Kwan H. Lee
*Ronald Lloyd
*Henry Lussier
Mark Mozgowiec
*Mark Mulligan
*David Norris
Daniel Pettit
*Dwight E. Porter
Peter Pulsifer
David Raish
*Brian R. Robinson
*Don P. Sturdy
Stratton P. Vitikos
*Kurt Walker
Andrew Wang
Joseph Y. Wang

Basses
*Nishan V. Baljian
Edward Batchelder
*Daniel E. Brooks
*Clinton D. Campbell
Kirk Chao
*Matthew E. Crawford
*Joel Evans
George Griff Gall
*Elliott Gyger
Mark L. Haberman
*Matthew Haynes
*Robert J. Henry
Mark Israel
Ishan Arvell Johnson
Marc J. Kaufman
Ryan J. Kershner
*Bruce Kozuma
*Timothy Lanagan
*David K. Lones
Lynd Matt
*Stephen H. Owades
*Thompson R. Patton
*Donald R. Peck
*David Perkins
*Daniel Perry
*Peter Rothstein
Vladimir Roudenko
Robert Saley
*Peter S. Strickland
*Bradley Turner
Thomas C. Wang
*Terry L. Ward
Peter J. Wender

Felicia A. Burrey, Chorus Manager
Julie G. Moerschel, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist

*also participating in this week's "Film Night at Tanglewood"
†only participating in this week's "Film Night at Tanglewood"

2003 Tanglewood

Saturday, August 2, at 8:30
THE GEORGE AND ROBERTA BERRY SUPPORTING ORGANIZATION CONCERT

BOSTON POPS ORCHESTRA
JOHN WILLIAMS conducting
JOSH GROBAN, vocalist
DAN HIGGINS, saxophone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

FILM NIGHT AT TANGLEWOOD

WILLIAMS

"Call of the Champions"
(composed for the 1996 Summer Olympics in Atlanta)
TANGLEWOOD FESTIVAL CHORUS

"Fawkes the Phoenix" from *Harry Potter and the Chamber of Secrets*

"Dry your tears, Afrika" from *Amistad*
TANGLEWOOD FESTIVAL CHORUS

Escapades for Saxophone and Orchestra
(music from the film *Catch Me If You Can*)
DAN HIGGINS

"Duel of the Fates" from *Star Wars Episode I*
TANGLEWOOD FESTIVAL CHORUS

INTERMISSION

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

This concert will be projected to sections of the lawn on video screens.

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In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

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arr. WILLIAMS	Monsters, Beauties, and Heroes (with film montage)
SUPPÉ (arr. Franklin)	*Baton Bunny* (with film)
WILLIAMS	Finale from *E.T., The Extra-Terrestrial* (with film)

Presenting JOSH GROBAN
with
Zack Provost, piano — Tariq Akoni, guitar
Eric Holden, bass — Craig MacIntyre, drums

FABRIZIO/ MORRA/ROSS	Alla luce del sol
McLEAN/FOSTER-LUBBOCK	Vincent (Starry, starry night)
MORRICONE/ DE SENSI	Love Theme from *Cinema Paradiso*
FOSTER/AFANASIEFF/ QUARANTOTTO-FOSTER/ROSS	Gira con me

ARTISTS

John Williams

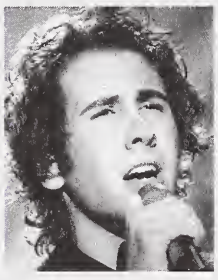


In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 85 films, including *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 42 Academy Award nominations, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. He is currently working on a commission from the Los Angeles Philharmonic for the opening of Disney Hall in fall 2003.

In addition to his film music, Mr. Williams has written many concert pieces, including two

symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led the Boston Pops and Boston Pops Esplanade orchestras on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, he has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon. Mr. Williams returns to the Tanglewood podium on August 16 to lead the Boston Symphony Orchestra in a program with guest soloist Yo-Yo Ma.

Josh Groban



Josh Groban has attracted a worldwide audience with a mix of talent and style that is equal parts star power and boy-next-door appeal. His self-titled debut release on Warner Bros./143 Records has become a musical phenomenon. Discovered by multi-Grammy-winning producer/writer/arranger David Foster, Mr. Groban has been seen on *Ally McBeal* and in a major profile on *ABC's 20/20*, as well as on *Oprah Winfrey*, *The Tonight Show*, *The Rosie O'Donnell Show*, *Larry King Live*, *NBC's September llth Concert For America*, *The Today Show*, and *Evening At Pops* with John Williams, among others. His duet with Charlotte Church at the closing of the Winter Olympics Ceremony in Salt Lake City reached over a billion viewers worldwide. In the next few months,

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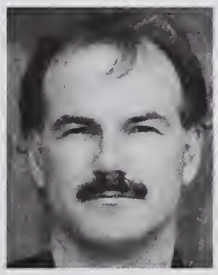
TALLEY'S FOLLY
by Lanford Wilson *Directed by Anders Cato*
July 29 - August 9

PETER PAN *or the Boy Who Would Not Grow Up*
by J.M. Barrie *In a new version by John Caird and Trevor Nunn, Directed by Eric Hill*
August 13 - August 30 Evening Performances at 7:30 pm

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Josh will participate in his own PBS special as part of the "Great Performances" series, scheduled to air on November 23; he will also participate in the Macy's Thanksgiving Day Parade and NBC's Christmas Tree Lighting Ceremony in Rockefeller Plaza. Born and raised in Los Angeles, Josh Groban joined his school vocal group as a young teenager. It was only when he began attending the prestigious Interlochen Arts Program that the fledgling vocalist began to take his talent seriously, subsequently appearing in several musical theatre productions. In 1998 David Foster called on him to perform in an inaugural program for the Governor of California. A month later Foster called again and asked Mr. Groban to fill in for Andrea Bocelli to sing "The Prayer" at a Grammy rehearsal. Shortly thereafter, the singer received news that he had been selected for Carnegie Mellon's prestigious musical theater department. But at that moment, Warner Bros. Records offered him an exclusive recording contract. Work began immediately on a debut album, with Foster at the production helm. The two already had a selection of songs recorded for the debut album, including "Alla luce del sole," and "Gira con me." Josh Groban has a roster of special guests including The Corrs, Charlotte Church, Rhys Fulber, and Lili Haydn, with selections ranging from the above-mentioned perennials to a memorable reworking of Don McLean's "Vincent" and a Richard Marx original, "To Where You Are." Dubbed by the *New York Times* as "The New Boy Wonder of Voice," Josh Groban has set a new standard for musical success with a style that transcends musical boundaries.

Dan Higgins



Dan Higgins's varied talents on saxophone and woodwinds make him a sought-after Los Angeles session musician in the film, television, and record industry. Dan has recorded with such noted artists as Frank Sinatra, Barbra Streisand, Phil Collins, Cher, Randy Newman, Natalie Cole, Barry Manilow, Linda Ronstadt, Whitney Houston, Christina Aguilera, and Bette Midler. A graduate of the University of North Texas, Dan Higgins has worked on more than 300 motion picture scores and is a featured saxophone soloist in the scores to *Catch Me If You Can*, *Awakenings, Benny and Joon*, *What Women Want*, *A Bug's Life*, and *Sleepless in Seattle*. Such notable composers as John Williams, Alan Silvestri, Marc Shaiman, James Horner, and Randy Newman call upon Dan when recording their film scores. Dan Higgins made his Boston Pops debut in May 2003.

To read about the **Tanglewood Festival Chorus**, see page 38.



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2003 Tanglewood

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CHRISTOPH VON DOHNÁNYI conducting

BRAHMS — Piano Concerto No. 1 in D minor, Opus 15
Maestoso
Adagio
Allegro non troppo

EMANUEL AX

INTERMISSION

DVOŘÁK — Symphony No. 9 in E minor, Opus 95, *From the New World*
Adagio—Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

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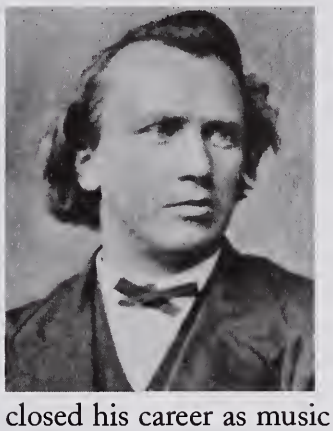
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NOTES ON THE PROGRAM

Johannes Brahms (1833-1897)
Piano Concerto No. 1 in D minor, Opus 15

First performance: January 22, 1859, Hanover, Joseph Joachim cond., Brahms, piano soloist. *First BSO performances*: November/December 1900, Wilhelm Gericke cond., Harold Bauer, piano soloist. *First Tanglewood performance*: August 1, 1946, Serge Koussevitzky cond., Claudio Arrau, soloist. *Most recent Tanglewood performance*: July 21, 2001, Seiji Ozawa, cond., Peter Serkin, soloist.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, and of course writing solid masterpiece after solid masterpiece. But this has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857.



Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated article *New Paths*, in which he wrote of Brahms, "he [bears] even outwardly those signs that proclaim: here is one of the elect." That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance and manner. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from hallucinations, tried to drown himself; five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate. In the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, and beautiful thirty-five-year-old woman. She returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, as well as by purely musical troubles—the mixed effect of the very young man's originality, his ambition, his inexperience, his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it. In March he had traveled to Cologne to hear the Beethoven



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Ninth for the first time, and before long the sonata for which two pianos were not enough turned into the symphony it had wanted to be in the first place (and the choice of D minor, the key of the Beethoven Ninth, is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim, with whom he exchanged letters about the piece over the course of the next two years. In April 1858 Joachim made his orchestra available for a reading rehearsal in Hanover, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover, in January 1859, went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration....I think it's the best thing that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in a letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

Antonín Dvořák (1841-1904)
Symphony No. 9 in E minor, Opus 95, *From the New World*

First performance: December 16, 1893, New York Philharmonic, Anton Seidl cond. *First BSO performances*: December 1893, Emil Paur cond. *First Tanglewood performance*: August 11, 1950, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 7, 2002, Roberto Abbado cond.

Antonín Dvořák's arrival in America on September 26, 1892, was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and to undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha*, which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on



the first large work Dvořák composed here, his most famous symphony.

Upon his arrival it quickly became clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

> The Americans expect me...to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Shortly after writing this letter he began a sketchbook of musical ideas and made his first original sketches in America on December 19. The next day he noted on the second page one of his best-known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World* Symphony. In the days that followed he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. Finally, on January 10, 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential accompaniments) for the entire first movement. From that time until the completion of the symphony on May 24 he fitted composition into his teaching as best he could.

No piece of Dvořák's has been subjected to so much debate as the Symphony *From the New World*. The composer himself started it all with an interview published in the New York *Herald* on May 21, just as he was finishing the last movement. He was quoted as having said:

> I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I



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> came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil... There is nothing in the whole range of composition that cannot be supplied with themes from this source.

At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic material of the symphony was borrowed from Black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák emphasized that he sought the *spirit*, not the letter of traditional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring." Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. By the time the *New World* Symphony made its third appearance in the programs of the BSO, in November 1896, the program annotator, W.F. Apthorp, stated flatly, if incorrectly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two. And yet one credible witness, Victor Herbert, who was then the head of the cello faculty at the National Conservatory and a close associate of Dvořák's, recalled later that the young Black composer and singer Harry T. Burleigh, then a student at the conservatory, had given Dvořák some of the tunes for the symphony. Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic melodic types of the spiritual, including the frequent appearance of the pentatonic scale.

Perhaps, then, it was to suggest a particularly "American" quality that Dvořák reworked some of the original themes from his sketchbook to make them more obviously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, "Steal Away." Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Dvořák added the words "*Z Noveho sveta*" ("*From the New World*") at the head of the title page in the middle of November 1893, just before his assistant

Webster Ingersoll

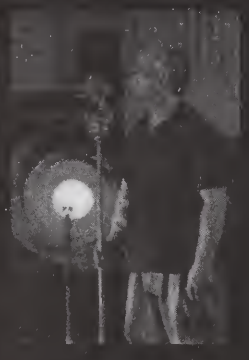
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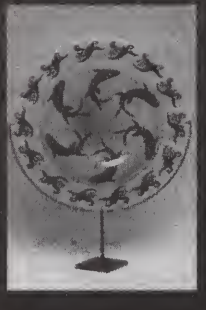
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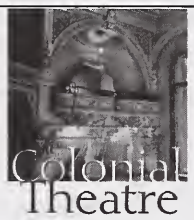


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Josef Jan Kovařik delivered the manuscript to Anton Seidl, who was to conduct the premiere. Many years later Kovařik commented:

> There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained.

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech composer. Today, some ninety years after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the time he was composing it, "I should never have written the symphony 'just so' if I hadn't seen America."

The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own homesickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was "Goin' home").

Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. Though it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance, he must have been referring to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech furiant, and the remaining melodic ideas are waltzes, graceful and

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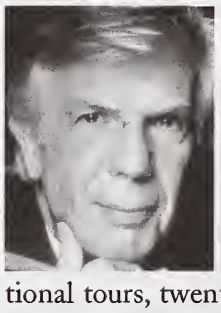
energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

—Steven Ledbetter

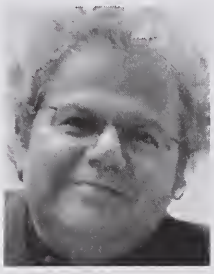
GUEST ARTISTS

Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg as well as principal orchestral conducting posts in Germany, London, and Paris. Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra in 2002, having assumed that post in 1984. During those years, he led the orchestra in a thousand concerts, fifteen international tours, twenty-four premieres, and recorded over a hundred works. After a European tour with the Cleveland Orchestra at the end of last season, Mr. Dohnányi assumed the position of Music Director Laureate in 2002-03. He also makes guest appearances in Boston, Philadelphia, Pittsburgh, Chicago, and New York. In September 1997 Mr. Dohnányi became principal conductor of London's Philharmonia Orchestra, having served as principal guest conductor since 1994. He leads the orchestra in an annual series of concerts in London, as well as in an opera production at the Théâtre du Châtelet in Paris. Mr. Dohnányi has frequently conducted at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, leading the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. Mr. Dohnányi returned to Salzburg in the summer of 2001 for a new production of Richard Strauss's *Ariadne auf Naxos*, and in October 2001 he conducted Strauss's *Die Frau ohne Schatten* at Covent Garden. Mr. Dohnányi also appears with the Zurich Opera, where in recent years he has conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *A Masked Ball* and Berg's *Wozzeck*. Christoph von Dohnányi has made many critically acclaimed recordings for London/Decca with both the Cleveland Orchestra and the Vienna Philharmonic. With the Vienna Philharmonic he has recorded a variety of symphonic works and a number of operas, including Beethoven's *Fidelio*, Berg's *Wozzeck* and *Lulu*, Schoenberg's *Erwartung*, Strauss's *Salome*, and Wagner's *The Flying Dutchman*. With Cleveland, his large and varied discography includes recordings of Wagner's *Die Walküre* and *Das Rheingold*; the complete symphonies of Beethoven, Brahms, and Schumann; symphonies of Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky; and, among many others, works by Bartók, Berlioz, Ives, Varèse, and Webern. Christoph von Dohnányi made his BSO debut in February 1989 conducting music of Bartók, Ligeti, and Brahms, and returned in November 2002 for music of Adès, Schumann, and Dvořák. This is his Tanglewood debut with the BSO, although he appeared here with the Cleveland Orchestra for three concerts in August 1981 and again for three concerts in August 1984, on each occasion closing the Tanglewood season while the BSO was on tour in Europe.

Emanuel Ax



Emanuel Ax is renowned not only for his poetic temperament and unsurpassed virtuosity, but also for the exceptional breadth of his performing activity. He captured public attention in 1974 when, at age twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists and, four years later, took the coveted Avery Fisher Prize. He has been an exclusive Sony Classical recording artist since 1987, making his debut on that label with a collection of Chopin scherzos and mazurkas. His releases over the past few years include a two-piano program (with Yefim Bronfman) of works by Rachmaninoff; period-instrument performances of Chopin's complete works for piano and orchestra (on two discs), and the Brahms Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony. Other notable recordings are a Grammy-award winning album of Haydn piano sonatas, the two Liszt concertos paired with the Schoenberg Piano Concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and a recording for Nonesuch of John Adams's *Century Rolls* with the Cleveland Orchestra. He performs works by such diverse composers as Sir Michael Tippett, Hans Werner Henze, Paul Hindemith, Ezra Laderman, Peter Lieberson, Joseph Schwantner, William Bolcom, André Previn, and Aaron Copland. He gave the world premiere of Adams's *Century Rolls* with the Cleveland Orchestra in 1997, the European premiere with the Concertgebouw Orchestra in 1998, and the New York premiere with the Cleveland Orchestra at Carnegie Hall in 2000. He premiered Christopher Rouse's *Seeing* for piano and orchestra in 1999 with Leonard Slatkin and the New York Philharmonic; the work had its European premiere at the BBC Proms in 2001. In 2000 Mr. Ax joined the Boston Symphony for the first performances of Bright Sheng's *Red Silk Dance*, and joined Yo-Yo Ma, David Zinman, and the New York Philharmonic for the premiere of Mr. Sheng's Concerto for Piano, Cello, Pipa, and Chinese Wind Instruments. Last season, Mr. Ax premiered Krzysztof Penderecki's new piano concerto *Resurrection* with the Philadelphia Orchestra. In May 2003, at the request of Daniel Barenboim and the Chicago Symphony, he premiered *Extremity of Sky*, a concerto written for him by Melinda Wagner. Highlights of Mr. Ax's 2002-03 season include concert tours with the King's Singers and with clarinetist Richard Stoltzman; recitals in New York (Carnegie Hall), London, Amsterdam, Berlin, Lucerne, and Prague; and performances with the Cleveland Orchestra, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, and the Philharmonia Orchestra (London). Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. Additionally, he attended Columbia University, where he majored in French. Mr. Ax resides in New York City with his wife, the pianist Yoko Nozaki. They have two children together, Joseph and Sarah. Since his BSO debut at Tanglewood in August 1978, Emanuel Ax has appeared frequently with the orchestra here and at Symphony Hall, including performances at Tanglewood annually since 1985. He appeared here most recently in August 2002, playing Mozart's Piano Concerto No. 25 in C major, K.503, and returns to Tanglewood on August 19 this summer for a recital with Yo-Yo Ma.

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with

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Cyro Baptista, *percussion*
Paquito D'Rivera, *clarinet*
Nilson Matta, *bass*
Rosa Passos, *vocal*
Kathryn Stott, *piano*

Program to be announced from the stage.

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Notes

"Here, in Brazil, gods and men have happily become inextricably mingled," wrote Jorge Amado, Brazil's most beloved novelist. It's this rich mixture—of peoples, traditions, ideas and cultures—that first gave Brazil its voice, and still inspires what Amado calls the "expansive imagination of everything great in Brazil." Brazil, glimpsed in the musical snapshots collected here, is a land defined by its eclecticism, for in no other place on earth do the sounds of African, European and Amerindian people come together to make a music so distinct and timeless.

Yo-Yo Ma is the latest among many musicians, from Artur Rubinstein to Miles Davis, to fall under the spell of Brazil's seductive sounds. That is the spirit of the place. Brazil has a way of embracing visitors, and it makes deep, lasting impressions on those who are open to its richness and complexity—French anthropologist Claude Lévi-Strauss, who explored the vast Brazilian interior with his notebook and Leica; American writer Elizabeth Bishop, who found poetry in Rio's "rainbow-ridden" hills; Orson Welles, who tried to capture *The Story of Samba* on film; John Updike, who moved the ancient Celtic legend of Tristan and Iseult to the vast tropics in his novel *Brazil*. "Brazil remains for me," Updike

wrote, "one of the few places on earth...where there is still room for the imagination."

Today Brazil sings with many voices, and they echo throughout this concert—the old *choros* that blended European salon music with African rhythms to define the Brazilian musical soul much as ragtime and jazz defined the United States. The sambas that were redecorated to suit Hollywood taste in the '30s and '40s—for Fred and Ginger, for Hope and Crosby and Lamour, and, unforgettably, for Carmen Miranda—often turning art into kitsch in the process. The bossa nova (literally "new way") that ruffled the straight-laced manners of Eisenhower America as it swept around the globe. The even newer ways of making music by fusing Brazilian traditions with North American jazz—in a land where fusion was the *lingua franca* from the start.

Yo-Yo Ma has surrounded himself with a large adopted family of musicians—Brazilian percussion master Cyro Baptista, celebrated Cuban-born clarinetist Paquito D'Rivera, bossa nova singer and guitarist Rosa Passos, Yo-Yo's long-time pianist and fellow-musical traveler Kathryn Stott, arranger Jorge Calandrelli who collaborated with Yo-Yo Ma on his previous exploration of Latin music ("Soul of the Tango"), and the team of guitarist brothers Sergio and Odair Assad. Together they bring the varied faces of Brazilian music to life—breezy pop songs, cool urban dance music, European classicism filtered through the tropical air. There is music of pure joy here, but also much that is haunted by the deep melancholy born in the earliest *choros*, the word itself probably borrowed from the verb "*chorar*" —to weep, to cry. It's a strain that surfaces even in the lightest of Brazilian songs—as the great bossa nova poet Vinicius de Moraes wrote, "sadness has no end; happiness does."

Here is the music of Heitor Villa-Lobos, who was playing cello with a band in a movie house on Rio's Avenida Rio Branco when the pianist Artur Rubinstein, acting on a tip from Brazilian friends, went to hear him one afternoon in 1918. As he listened in the dark, nearly-empty theatre, Rubinstein knew that this was the music for the world to discover. Rubinstein's wealthy friends sent Villa-Lobos to Paris, where he hobnobbed with Stravinsky, Ravel, and Segovia, but Villa-Lobos came back to Brazil to become its first truly international composer. He was, in the best sense, self-taught and home-grown, and as he once said, the map of Brazil was his first harmony book.

And here is the music of Pixinguinha, the black Brazilian legend who was the first great master of *choros*. When the conductor Leopold Stokowski wanted to meet the most important Brazilian musician of all, Villa-Lobos said just one word to him: Pixinguinha. And here is Camargo Mozart Guarnieri, his name a tale of culture-mixing in itself. The son of Sicilian immigrants, Guarnieri started playing piano in São Paulo, went to Paris where he worked with Nadia Boulanger, whose studio has attracted everyone from Aaron Copland to Philip Glass, and then came home to find himself. (He was later "discovered" by Copland on one of his talent-scouting trips to South America.)

And here is Waldir Azevedo, whose huge 1947 hit, the landmark *choro* "Brasileirinho" would have made him famous even if he hadn't written dozens of other popular songs. And Jaco do Bandolim, born Jacob Pick Bittencourt but known as Jacob of the mandolin, after the instrument of which he became Brazil's greatest master. And Baden Powell (born in Brazil but named after the English boy scout founder his father admired), who heard Pixinguinha perform at informal get-togethers in his own house. (Like Pixinguinha, Powell eventually conquered Paris—a Powell samba was one of the hits of the soundtrack for Claude Lelouch's *A Man and A Woman*.

There is no greater name in Brazilian music than Antonio Carlos Jobim, who sent bossa nova sailing around the world in 1959 with his score for *Black Orpheus*, Marcel Camus's Oscar- and Cannes-winning film that transplants the ancient Greek myth to Rio's slums at Carnival time. This concert includes two of Jobim's loveliest songs: "Chega de saudade," which almost singlehandedly sparked the bossa nova craze, and "O amor em paz," one of his finest collaborations with Moraes.

Brazil is the gathering place that brought all of these figures together—classically-trained and self-taught, native and transplant alike. Today, even more than during the past century,

Brazilian music is a never-ending conversation between local tradition and a cultural mix that spreads across the map.

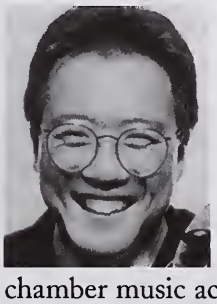
Our concert tonight takes one major sidetrip worth the detour, as Michelin says, south to Argentina, the land of the tango and the birthplace of Astor Piazzolla. The origins of the tango—like those of the word itself—are mysterious. The first tangos were played and danced (and often sung) during the closing decades of the nineteenth century in the poor slums on the outskirts of Buenos Aires—the *arrabales,* with their shacks and muddy streets, that ringed Argentina's wealthiest city. Like jazz in New Orleans a few years later, the tango quickly emerged from the underworld bordellos and dance halls to become a stylish urban music of limitless appeal.

Piazzolla, who lived in New York City as a child, heard his first tangos on the Carlos Gardel records his father had brought from Argentina. He returned to Argentina in 1937 and ended up playing tangos in Buenos Aires cafes. Piazzolla studied composition with the Argentine modernist Alberto Ginastera on the side, but when he went to Paris to work with Boulanger in 1954, she told him to keep writing tangos. Piazzolla's edgy, jazz-tinged *nuevo tango* was at first considered too cutting-edge by the old guard, but it eventually won an entire new generation of fans—ballroom professionals, arm-chair dancers, and concertgoers alike.

—Phillip Huscher

GUEST ARTISTS

Yo-Yo Ma



The multi-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences, and to his personal desire for artistic growth and renewal. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, or exploring cultures and musical forms outside the Western classical tradition, he seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities, drawing inspiration from a wide circle of collaborators. One of his goals is to explore music as a means of communication, and as a vehicle for the migrations of ideas across a range of cultures throughout the world. Taking this interest even further, he established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. Mr. Ma is an exclusive Sony Classical artist, with a discography (including fourteen Grammy winners) that reflects his wide-ranging interests. Besides his many recordings of the standard cello literature, he has also made numerous discs that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" and Grammy-winner "Appalachian Journey" with Mark O'Connor and Edgar Meyer, and "Piazzolla: Soul of the Tango." Recent releases include "Silk Road Journeys: When Strangers Meet," "Yo-Yo Ma Plays the Music of John Williams," and "Classic Yo-Yo." Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. Yo-Yo Ma was born to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Besides his appearance tonight, and his June performances in the Tanglewood Music Center/Mark Morris Dance Group collaboration in Ozawa Hall, Mr. Ma will also appear at Tanglewood this summer with the

BSO under John Williams's direction on August 16, and in recital with Emanuel Ax on August 19.

Sérgio and Odair Assad

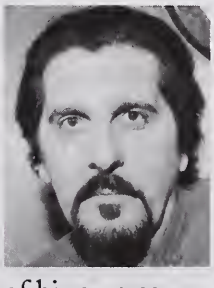


The Brazilian-born brothers Sérgio and Odair Assad are today's preeminent guitar duo. Their exceptional artistry and uncanny ensemble playing are the result of the unique closeness of their musical upbringing. In addition to setting new performance standards, the Assads have also played a major role in reviving contemporary music for guitar duo. Their virtuosity has inspired a wide range of composers to write works for them: Astor Piazzolla, Terry Riley, Radamés Gnatalli, Marlos Nobre, Nikita Koshin, Roland Dyens, Dusan Bogdanovic, Jorge Morel, Edino Kreiger, and Francisco Mignone. They have collaboratored with such artists as Gidon Kremer, Yo-Yo Ma, Nadja Salerno-Sonnenberg, and Dawn Upshaw. The Assads began playing the guitar together at an early age and went on to study for seven years with classical guitarist and lutenist Monina Távora, a disciple of Andrés Segovia. Their international career began with a major prize at the 1979 young artists competition in Bratislava. Now based in Brussels and in Chicago (where Sérgio teaches at Roosevelt University's Chicago College of Performing Arts), they continue to perform regularly in Europe, Japan, and Brazil. Their repertoire includes original music by Sérgio Assad; transcriptions of Baroque keyboard literature of Bach, Couperin, Rameau, and Scarlatti; and adaptations of works by such diverse figures as Gershwin, Ginastera, and Milhaud. The brothers have recorded widely, primarily for the Nonesuch and GHA labels. In 2001 Nonesuch released the Latin Grammy-winning "Sérgio and Odair Assad Play Piaz-



zolla." Other recent duo CDs include an album of Baroque works and "Saga dos Migrantes" for Nonesuch. They have recorded Piazzolla discs with Gidon Kremer (Nonesuch) and Yo-Yo Ma (Sony Classical), the latter a Grammy winner in 1998. A Nonesuch collaboration with Nadja Salerno-Sonnenberg in 2000 featured a collection of pieces based on traditional and Gypsy folk tunes from around the world. The Assads and Ms. Salerno-Sonnenberg have made three highly successful tours of the United States. A triple concerto written by Sérgio for the trio was premiered in January 2003 by the Saint Paul Chamber Orchestra and Andreas Delfs; the Seattle Symphony and Gerard Schwarz performed it in July. Other highlights of 2002-03 include an 18-city tour as soloists with the Orquestra de São Paolo, John Neshling conducting. The duo performed the Nobre and the Rodrigo concertos for two guitars on the tour. The Assad Brothers collaborated with Yo-Yo Ma on his current CD, featuring many of the most revered artists from Brazil. Sérgio arranged several of the works on the disc. The Assads perform with Mr. Ma at several summer festivals in the United States this summer, followed by performances in Europe and Japan in 2003-04. In September 2003 they will appear along with Mr. Ma to participate in the opening of Carnegie's Zankel Hall. Future plans include a tour by the Assad Family—featuring Sérgio and Odair's parents, sister Badi, and daughters Clarice and Camile—that features Brazilian folk music, known as "Chorinho." A documentary about the Assad family's talents has been featured on Brazilian television.

Cyro Baptista



Cyro Baptista's credits read like a "Who's Who of modern music His vast experience and penchant for innovation have made him one of the most respected Brazilian percussionists in the world and have led to associations with a wide range of leading jazz, pop, avant-garde, classical, and Brazilian artists, among them Paul Simon, Herbie Hancock, James Taylor, Wynton Marsalis, Cassandra Wilson, Laurie Anderson, Kathleen Battle, Daniel Barenboin, Bobby McFerrin, Caetano Veloso, Milton Nascimento, Ivan Lins, and Sting. His first solo recording, "Villa Lobos/Vira Loucos," a mix of his own compositions with the work of the brilliant Brazilian composer Heitor Villa-Lobos, has received considerable acclaim. His most recent solo recording is based on the work of his phenomenal percussion ensemble BEAT THE DONKEY. With BEAT THE DONKEY, Cyro gives free reign to his imagination, combining music and humor with dance and martial arts, mixing instruments from Brazil, America, Indonesia, and Africa, and unusual inventions of his own. The CD was chosen by the *New York Times* as one of ten favorite alternative albums of 2002.

Paquito D'Rivera



Born in Havana, Cuba, Grammy Award-winner Paquito D'Rivera was a child prodigy who played the clarinet and the saxophone and performed with the Cuban National Symphony Orchestra at a very early age. He is a founding member of the Orquesta Cubana de Musica Moderna and co-director of Irakere, whose explosive mixture of jazz, rock, classical, and traditional Cuban music had never been heard before. With his ensembles —Triangulo, devoted exclusively to chamber music; the Paquito D'Rivera Big Band, and the Paquito D'Rivera Quintet—he tours throughout the world. His appearances in classical venues include solo performances with the National Symphony Orchestra, Brooklyn Philharmonic, London Philharmonic, Royal Philharmonic, the Bronx Arts Ensemble, the Florida Philharmonic, the Orchestra of St. Luke's, the Costa Rican National Symphony Orchestra, and the Simón Bolivar Symphonic Orchestra, among others. With the Cuban National Symphony he premiered several works by the foremost contemporary Cuban composer, Leo Brower. In 1991 Mr. D'Rivera received the Lifetime Achievement Award for his contribution to Latin music, along with Dizzy Gillespie and

Gato Barbieri. In 1997 he became recipient of his second Grammy Award for his "Portraits of Cuba"; he won a third Grammy in 2000 for his "Tropicana Nights" alongside a nomination in the classical category for his "Music of Two Worlds," with music by Schubert, Brahms, Guastavino, D'Rivera, and Villa-Lobos. His latest Grammy was for the Paquito D'Rivera Quintet's "Live at the Blue Note." He was recently nominated in the Classical Crossover category for "The Clarinetist Vol. I", on the German label Peregrina. Becoming increasingly well known as a composer, Mr. D'Rivera wrote a Flute Concerto for Marina Piccinini on a commission from the National Symphony Orchestra, which premiered it under Leonard Slatkin last year. Other commissions have come from the Rotterdam Philharmonic and the St. Paul Chamber Orchestra. He has written works for the Turtle Island String Quartet, the Ying String Quartet, the International Double Reed Congress, and the Library of Congress. In summer 1999, the Kammerorchester Schloss Werneck presented a series titled "Paquito & Mozart," featuring Paquito's chamber compositions alongside those of Mozart. The Gerald Danovich Saxophone Quartet commissioned and recorded his acclaimed *New York Suite* in 1989. His *Aires Tropicales* was commissioned and premiered by the Aspen Wind Quintet and has become part of the repertoire of many other important wind quintets, including the renowned New York Wind Quintet. Other works are part of the repertoire of such ensembles as the Caracas Clarinet Quartet, Cuarteto Latinoamericano, Quinteto D'Elas, among others throughout the world. Artist-in-Residence at NJPAC and Artistic Director for Jazz Programming of the New Jersey Chamber Music Society, Mr. D'Rivera sits on the Board of Directors of Chamber Music International, and on the Board of Chamber Music America. For the past six years he has been Artistic Director of the famous world-class "Festival International de Jazz en el Tambo," now in its sixth year in Punta del Este, Uruguay. Jazz at Lincoln Center commissioned the *Panamericana Suite* for their "As of Now" series, premiered and recorded for National Public Radio in February 2000. Mr. D'Rivera's book *My Saxual Life*, with a prologue by Guillermo Cabrera Infante, was published by the Spanish literary house Seix Barral to high acclaim, and is being translated into English. His novel *En Tus Brazos Morenos* will

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soon follow. For its 500-years celebration the Universidad de Alcalá de Henares awarded Paquito on June 8th, 1999, a special honorary award recognizing his contribution to the arts, his humane qualities, and his defense of the rights and liberty of artists. Paquito's discography includes over thirty solo albums demonstrating his extraordinary abilities in Bebop, classical, and Latin/Caribbean music.

Nilson Matta



Nilson Matta has long been considered one of Brazil's best bass players. Nilson studied bass at Federal University of Rio de Janeiro with Sandrino Santoro, one of Brazil's premier classical bassists. While in Brazil, he played with most popular artists of MBP (Brazilian Popular Music), including João Gilberto, Hermeto Pascoal, Chico Buarque, Johnny Alf, João Bosco, Dori Caimmy, Luis Bonfa, Nana Caimmy, Roberto Carlos, and many others. Since Nilson moved to the United States he has become the first call of many of America's greatest artists, including Joe Henderson, Herbie Mann, Don Pullen, Oscar Castro Neves, Kenny Barron, Astrud Gilberto, Claudio Roditi, Paquito D'Rivera, Mark Murph, and Lee Konitz, to name a few. He co-founded an extraordinary quintet, the African Brazilian-Connection, with pianist Don Pullen. *Down Beat* magazine called Nilson Matta "a powerhouse bass player." Nilson is one of the leaders of Trio DA Paz, who have released four CDs. The ensemble won the 2002 Jazz Journalists Association Jazz Award 2002 with the CD "Partido Alto." As a co-leader Nilson released a CD "Encontros" with harmonica player Hendrik Meurkens. Since 1997 Nilson has been a faculty member of The Bass Collective, NYC.

Rosa Passos



Rosa Passos was born in the City of Salvador, State of Bahia, Brazil. Encouraged by her parents, she was a promising pianist by age five. As a teenager she discovered João Gilberto and Tom Jobim and replaced the piano with the guitar, since which time she has been completely dedicated to the art of composing and singing. At fifteen, she appeared on the Tupi TV station in Salvador in the "Young Power" broadcast. In 1972 her composition entitled "Mutilados" won first prize in the University Festival promoted by Aratu TV. In 1979 she released her "Re-Creation" LP (Chantecler Records) with co-composer and musical partner Fernando de Oliveira. In 1985 she participated in the "Pixinguinha" Project, presenting shows in Rio de Janeiro, Ilhéus, Itabuna, and Salvador, Maceió, Recife, Natal, and Fortaleza. In 1991 she released her first CD, "Curare," featuring standards by Tom Jobim, Ary Barroso, Carlos Lyra, Johnny Alf, and Bororó. Her third CD, "Festa," was released in October 1993, and in April 1996 she released "Pano Pra Manga." Rosa Passos attracted the attention of the producer Almir Chediak, owner of Lumiar Records, with whom she has worked since 1993, and the American singer Kenny Rankin. She has participated in shows worldwide, with her own band and in collaboration with such artists as Sadao Watanabe, Carlos Lyra, Roberto Menescal, Os Cariocas, João Donato,



Leila Pinheiro, Paquito D'Rivera, Kenny Barron, Buster Williams, Hank Jones, Roy Haynes, John Patitucci, John Lewis, Gerald Wilson, Claudio Roditi, Raul de Souza, and Etta Jones. In July 1999, during the celebration of the fiftieth anniversary of German democracy, Rosa Passos participated in several shows in Bonn and Köln with Paquito D'Rivera and the WDR Big Band. Her CD "Me and my heart" was launched in the American market in 2002. In the same year, her CD "Azul" was released in the Brazilian market, and she collaborated with Yo-Yo Ma in the recording of his Brazilian CD. Last year she also presented the show "Tribute to Elis Regina" at New York's Lincoln Center and recorded her CD "Among Friends" with Ron Carter (Chesky Records), released earlier this year. In 2003 she performs in Russia, including a concert with the Moscow Chamber Orchestra; tours throughout the United States with pianist Cesar Camargo Mariano, appears at Carnegie Hall, and performs in Spain.

Kathryn Stott



Following her studies at the Yehudi Menuhin School, where her teachers included Vlado Perlemuter and Nadia Boulanger, the Lancashire born Kathryn Stott graduated to the Royal College of Music, where she studied with Kendall Taylor. She was a prizewinner in the Leeds International Piano Competition in 1978 and has since performed with all the major British orchestras as well as those of the Netherlands, Germany, Italy, Spain, Switzerland, France, and Hong Kong. She has given extensive recital and chamber music performances at such venues as the Konzerthaus, Vienna; Suntory Hall, Tokyo; Queen Elizabeth Hall, London, and the Concertgebouw, Amsterdam. Ms. Stott has received great critical acclaim for her imaginative and innovative recordings for labels including Decca, EMI, Unicorn-Kanchana, BIS, Philips, Conifer, Sony, and Hyperion. Among these are the complete works for solo piano by Gabriel Fauré and the Grammy Award-winning "The Soul of the Tango," a collaboration with Yo-Yo Ma featuring music of Astor Piazzolla. She has recorded solo piano music of Ernesto Lecuona for EMI, "La Habanera" for BIS, discs of music by John Foulds and Erwín Schulhoff; and for Chandos, works of Koechlin. Kathryn Stott has led a number of festivals in the role of artistic director. An international event to celebrate the anniversary and music of Fauré took place in Manchester in 1995. In recognition of her achievements as an ambassador of French music, she was appointed Chevalier dans l'Ordre des Arts et Lettres by the French Government. In 1998 she was director of the "Out of the Shadows" festival in association with the Royal Liverpool Philharmonic Orchestra, focusing on the music of Fanny Mendelssohn and Clara Schumann. In 2000 Ms. Stott was the artistic director of "Piano 2000," a festival devised by her for Bridgewater Hall, Manchester. The festival attracted internationally renowned pianists and ensembles for more than fifty events of classical, jazz, and tango music. In May and June 2003, she presented "Piano 2003." A dedicated follower of contemporary music, Ms. Stott has given the world premieres of new works for piano and orchestra by many of today's foremost composers. Works have included Michael Nyman's Piano Concerto, Sir Peter Maxwell Davies's Piano Concerto, Marc Yeats's *The Round and Square Art of Memory*, and the British premiere of *The Four Parables* by Paul Schoenfield, both given at "Piano 2000." Kathryn Stott now works extensively as a chamber musician giving regular performances with Yo-Yo Ma, Michael Collins, Isabelle van Keulen, Truls Mørk, Federico Mondelci, Janine Jansen, and the Skampa and Lindsay string quartets. She also works in a duo formation with the pianist Noriko Ogawa. Highlighting recent seasons were tours of Japan and the United States with Yo-Yo Ma and tango musicians from Argentina. Future plans include concert performances in Holland, Germany, Austria, Italy, Norway, and tours of the United States, Spain, and Australia. Kathryn Stott lives in Lancashire, UK, with her daughter Lucy.

august 5, 2003

Tanglewood
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Tanglewood on Parade

Tuesday, August 5, 2003

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Opening Fanfares (Main Gate Drive; rear of Shed if rain)
2:30	Tanglewood Music Center Fellows: Chamber Music Concert (Ozawa Hall) Music of BRAHMS, DOHNÁNYI, EWAZEN, KROMMER, and SCHULLER
2:30	Boston University Tanglewood Institute: Chamber Music Concert (Chamber Music Hall) Music of BARBER, CARTER, DAHL, and DVOŘÁK
3:15	Boston University Tanglewood Institute Young Artists Chorus and Orchestra (Koussevitzky Music Shed) Music of ANTONIOU, SIBELIUS, BEETHOVEN, FINZI, HOLST, LIGETI, and STANFORD
5:15	Alpine Horn Demonstration (Lawn near Theatre)
5:45	Tanglewood Music Center Fellows: Children's Concert (Chamber Music Hall) SAINT-SAËNS "CARNIVAL OF THE ANIMALS"
6:00	Tanglewood Music Center Fellows: Vocal Recital (Seiji Ozawa Hall) Music of GINASTERA, GRANADOS, MOMPOU, PEDRELL, and TURINA, plus Brazilian folk songs
8:00	Tanglewood Music Center Fellows: Brass Fanfares (Koussevitzky Music Shed)
8:30	Gala Concert

Artillery and cannon supplied by Eastover, Inc.
Fireworks over the Stockbrige Bowl following the Gala Concert

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Welcome

A Message from Mark Volpe *Managing Director, Boston Symphony Orchestra*
and Ellen Highstein *Director, Tanglewood Music Center*

Welcome to Tanglewood on Parade, our annual celebration of the diversity and depth of the Tanglewood experience. It is the occasion when one can hear the Boston Symphony, the Boston Pops, the Tanglewood Music Center Orchestra and TMC chamber ensembles, the orchestra and chorus of the Boston University Tanglewood Institute (Boston University's program for gifted high-school age musicians), and world famous guest artists—all in one day filled with music, festivities, and tradition.

Tanglewood on Parade is also a celebration with a special purpose—to provide funds to support the Tanglewood Music Center, one of the most influential centers for advanced musical study in the world since its founding by Serge Koussevitzky in 1940.

In fulfillment of Koussevitzky's dream, young musicians come to this beautiful setting to devote themselves to music, working under the supervision of outstanding artist-teachers, while in daily contact with the life of the Boston Symphony Orchestra. The TMC is unique: the BSO is the only orchestra in the world that transforms itself annually into an academy for advanced study, and members of each section of the BSO participate in the daily activities of the Tanglewood Music Center, in master classes, repertoire sessions, orchestra exchanges, and chamber music collaborations. In addition, a resident faculty of internationally renowned artists adds its voices to provide an incomparably rich musical experience. In the final work of tonight's concert, the BSO and TMC Orchestra join together to perform Tchaikovsky's *1812* Overture, always a special highlight of our summer.

By joining us here today, and thus supporting the Tanglewood Music Center, you are helping to provide the funds that enable all of the Center's extraordinary musicians—young professionals and conservatory or graduate level students of exceptional accomplishment—to attend the TMC for free. Since tuition, room, and board are all provided at no cost to the Fellows of the Center, talent becomes the only criterion for participation, and these young musicians can focus all their attention on music-making. There are over 10,000 alumni of the Music Center. They play on the world's stages as soloists and ensemble musicians; they form the core of many of the orchestras and opera companies of America and of the world. They also conduct these orchestras and opera companies, and write the music that they play; and they go on to become the next generation of great teaching artists. Without help from music lovers like yourselves, the Tanglewood Music Center could not continue to provide this essential, and magical, experience.

There is no other place in the world like Tanglewood, where young musicians come each summer to be inspired by the Boston Symphony Orchestra, the TMC faculty, the guest artists, and the unique Tanglewood landscape—and to find a home in music. We all thank you for helping to make this possible.



The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.



Serge Koussevitzky

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the twentieth and twenty-first centuries. The summer of 2003 includes TMC Orchestra performances under the direction of Kurt Masur, Rafael Frühbeck de Burgos, James Conlon, and Edo de Waart. Also highlighting the summer are two major special projects. A summer-opening residency by choreographer Mark Morris and the Mark Morris Dance Group culminated in perform-

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CONCEPT AND DESIGN: SAMETZ BLACKSTONE ASSOCIATES, BOSTON

ances with TMC musicians of a program choreographed by Morris to music of Bach and Stravinsky, including Morris's and Yo-Yo Ma's collaborative work, "Falling Down Stairs." In mid-August, TMC Vocal and Instrumental Fellows will premiere two newly commissioned operas by TMC alumni composers: Osvaldo Golijov's *Ainadamar* and Robert Zuidam's *Rages d'amours*—the first operas to be commissioned by the BSO for performance by the Music Center since Benjamin Britten's *Peter Grimes* in 1946. Composers Golijov and Zuidam will be in residence through much of the season, working with the Fellows on bringing these works to performance. In addition, this year's Festival of Contemporary Music was directed by Robert Spano, who appeared as pianist and speaker, and conducted the TMC Orchestra. Featured composers included Jennifer Higdon, George Benjamin, and, in honor of his 80th birthday year, György Ligeti. Also during the Festival, the annual Fromm Concert at Tanglewood featured pianist Pierre-Laurent Aimard performing the U.S. premiere of Benjamin's *Shadowlines* and several of Ligeti's Etudes, as well as Robert Spano and TMC faculty member Ursula Oppens performing Messaien's *Visions de l'Amen*. Work in new music in 2003 has also included a second collaboration with Shakespeare & Company, whereby TMC Fellowship Composers created music for the company's production of *King Lear*. A string quartet seminar, this year complemented by a seminar on the performance of piano-and-string chamber music led by Claude Frank and Pamela Frank, once again took place close to the start of the season.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

William Mercer



Gala Concert

Tanglewood Music Center

Tuesday, August 5, at 8:30
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TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
STEFAN ASBURY, CHARLES DUTOIT, KEITH LOCKHART, and JOHN WILLIAMS, conductors
JAMES TAYLOR, narrator

BRITTEN — *A Young Person's Guide to the Orchestra*

Theme: Allegro maestoso e largamente
Variation A (flutes and piccolo): Presto
Variation B (oboes): Lento
Variation C (clarinets): Moderato
Variation D (bassoons): Allegro alla Marcia
Variation E (violins): Brillante—Alla polacca
Variation F (violas): Meno mosso
Variation G (cellos): [L'istesso tempo]
Variation H (basses): Comminciando lento ma poco a poco accelerando al Allegro
Variation I (harp): Maestoso
Variation J (horns): L'istesso tempo
Variation K (trumpets): Vivace
Variation L (trombones): Allegro pomposo
Variation M (percussion): Moderato
Fugue: Allegro molto

TANGLEWOOD MUSIC CENTER ORCHESTRA,
STEFAN ASBURY conducting

BIZET — *L'Arlèsienne*, Suite No. 2

Pastorale
Intermezzo
Menuetto
Farandole

BOSTON SYMPHONY ORCHESTRA,
CHARLES DUTOIT conducting

INTERMISSION

GERSHWIN *An American in Paris*

BOSTON POPS ORCHESTRA,
KEITH LOCKHART conducting

WILLIAMS *The Reivers*

BOSTON POPS ORCHESTRA,
JOHN WILLIAMS conducting
JAMES TAYLOR, narrator

TCHAIKOVSKY *1812* Overture, Opus 49

TANGLEWOOD MUSIC CENTER ORCHESTRA
and BOSTON SYMPHONY ORCHESTRA,
CHARLES DUTOIT conducting

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Notes

Various composers have attempted to teach the sounds of the various orchestral instruments to children. ***The Young Person's Guide to the Orchestra***, by the great British composer **BENJAMIN BRITTEN** (1913-1976), was composed in 1946 for an educational film entitled "The Instruments of the Orchestra," but it is, at the same time, so splendid an illustration of the possibilities of the symphony orchestra, and of the technique of variation, that it has become a familiar concert work. Britten's score—sub-titled "Variations and Fugue on a Theme of Purcell"—is also an act of homage to his great British predecessor, Britten having drawn his theme for *The Young Person's Guide* from Henry Purcell's incidental music for a play called *Abdelazar, or The Moor's Revenge*, produced in 1695. Britten first introduces the listener to the theme as played by the full orchestra. The variations illustrate the typical (though by no means only) character that composers have exploited from each instrument—playful flutes, plangent oboes, nimble clarinets, and so on. Then Britten caps the entire score with a wonderfully ebullient final fugue, its theme freely derived from Purcell, and which introduces all of the instruments in the same order used for the variations. At the climax, Purcell's magnificent theme rings out triumphantly over the whole.

During his brief thirty-seven years, **GEORGE BIZET** (1837-1875), certainly best-known for his opera *Carmen*, developed a mastery of the musical theater scarcely known in France before or since. He was commissioned to write a score of incidental music to accompany a play by Alphonse Daudet entitled *L'Arlésienne* ("The Woman of Arles") for an orchestra limited to twenty-six instruments. The show closed in three weeks. Bizet's music corresponded roughly to the background score accompanying a dramatic television program today, so none of the music critics even bothered to attend. But the theater's conductor, Louis Reyer, who was also a composer, declared the music a masterpiece. The play was set in Provence, and the music is full of Provençal color, partly from the use of regional traditional themes. Bizet arranged four numbers from the score into what we know as the Suite No. 1; after his death a second suite was prepared by Ernest Guiraud. The closing

number, the lively and colorful Farandole, includes "March of the Kings," a melody widely known as a Christmas carol.

GEORGE GERSHWIN (1898-1937), already making his mark as a leading Broadway composer, agreed to write a "jazz concerto" for Paul Whiteman for a special "concert of modern music" to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music. The result was *Rhapsody in Blue*, and its premiere caused a sensation, elevating the twenty-five-year-old composer to remarkable prominence among American musicians. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, so he accepted Walter Damrosch's commission of a symphonic work and composed *An American in Paris* after visiting that city in 1928. The tone poem is replete with musical suggestions of the lively French capital in all its Gallic charm, including hints of such typical tourist activities as dodging the taxicabs, whose horns can be heard in the score.

The one truly comic novel by the Nobel Prize-winning American novelist William Faulkner (1897-1962), ***The Reivers*** gets its title from an old rural term for thief. In it, an old man, Lucius Priest, retells an incident that happened in 1905, when he was eleven, and his family left him for a time alone with his grandfather's chauffeur Boon Hoggan-beck and the black servant Ned. The three decide to "borrow" the splendid new motor-car for a (strictly forbidden) joyride to Memphis, where all sorts of amusing complications occur. When the book was filmed, Burgess Meredith provided the soundtrack voice of the old man recalling the story from his youth, abetted by the nostalgic and witty score of **JOHN WILLIAMS** (b.1932). For the opening night concert of his first season as Conductor of the Boston Pops in 1980, Mr. Williams arranged the score, with some of the original narration from the film, into a concert suite for orchestra and speaker, warmly



recalling the character of rural southern life and some of the central incidents of Faulkner's novel.

In 1880, **PYOTR ILYICH TCHAIKOVSKY** (1840-1893) promised Nikolai Rubinstein that he would compose a piece to celebrate the Silver Jubilee of Tsar Alexander II, the "Tsar-Liberator" who had ascended the throne in 1855 and six years later issued the Edict of Emancipation that freed the serfs, who made up one-third of Russia's population. That summer and fall he worked on the celebratory piece along with his Serenade for Strings, which he composed purely for his own musical satisfaction. The former work, completed on October 18, 1880, and premiered in Moscow on August 20, 1882, became the overture he labeled with the formal title *The Year 1812*. To any Russian, the date 1812 instantly conjured up the image of Napoleon's invasion of Russia, his conquest of Moscow, and his ultimate ignominious retreat with only a tiny fragment of his army, most of which had been destroyed by extremes of winter weather and lack of food. Tchaikovsky composed his musical tribute to the Russian victory with the aim of popular success, and without question he achieved his goal. The quotation of familiar tunes guaranteed a patriotic response: the hymn "God preserve the Tsar," which opens the piece; the appearance of the "Marseillaise" symbolizing the invading French army; the musical battle between the two sides and the gradual overwhelming of the "Marseillaise" by the Russian music; and finally the Imperial anthem, reinforced by bells and cannon—all of this has made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

Artists

STEFAN ASBURY, an alumnus of the Tanglewood Music Center, is one of today's leading exponents of contemporary music. A member of the TMC conducting faculty since 1995, he is music director of Portugal's Remix Ensemble Casa da Musica Porto and regularly conducts ensembles throughout Europe. On August 10 and 11 at Tanglewood he conducts the world premiere performances of Robert Zuidam's new opera *Rage d'amours*, a BSO commission for the Tanglewood Music Center.

CHARLES DUTOIT has been a frequent guest conductor with the Boston Symphony since his BSO debut in February 1981. Artistic director of the Montreal Symphony from 1977 to 2002, he was appointed music director of Tokyo's NHK Symphony Orchestra in 1998 and since 1990 has been artistic director and principal conductor of the Philadelphia Orchestra's summer concert series at the Saratoga Festival of the Performing Arts. From 1991 to 2001 he was music director of the Orchestre National de France.

KEITH LOCKHART was named Conductor of the Boston Pops Orchestra in February 1995. In addition to his work with the Pops at Symphony Hall and at Tanglewood, he has led the orchestra on nineteen national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. In addition, Mr. Lockhart has been music director of the Utah Symphony since 1998 and has appeared as guest conductor with major symphony orchestras throughout the United States and Canada.

JOHN WILLIAMS is Boston Pops Laureate Conductor and Artist-in-Residence at Tanglewood. Conductor of the Boston Pops Orchestra from 1980 through 1993, he has composed the music and served as music director for more than eighty-five films. He has received forty-two Academy Award nominations and been awarded five Oscars, one British Academy Award, eighteen Grammys, three Golden Globes, and several gold and platinum records.

JAMES TAYLOR's latest albums include, on Columbia, "October Road," which went platinum just two months after its release last August, and the new Warner Brothers release "The Best of James Taylor." He is pleased to return to Tanglewood during a break from his sold-out six-month tour of the United States.

2003 Tanglewood Music Center

Violin

Andrew Beer, Vancouver, BC, Canada
Daniel and Shirlee Cohen Freed Fellowship/TMC Fellowship

Reuben Blundell, Sydney, Australia
Starr Foundation Fellowship

Rebecca Corruccini, Davis, CA
Rapaporte Foundation Fellowship

Anne Donaldson, Birmingham, AL
Stanley Chapple Fellowship

Jory Fankuchen, Oakland, CA
Leo L. Beranek Fellowship/
Gerald Gelbloom Memorial Fellowship

Nicolas Favero-Urbiztondo, La Plata, Buenos Aires, Argentina
Ruth S. Morse Fellowship

Sofia Gentile, Montreal, QC, Canada
Albert L. and Elizabeth P. Nickerson Fellowship

Alessandra Jennings, Ann Arbor, MI
Mr. and Mrs. Joseph L. Cohen Fellowship

Jill Jermyn, Stony Brook, NY
Charles L. Read Foundation Fellowship/
TMC Fellowship

Louije Kim, Vancouver, BC, Canada
Morris A. Schapiro Fellowship

Nelly Kim, Seattle, WA
Anna Sternberg and Clara J. Marum Fellowship

Beatrice Kohlloeffel, Erlangen, Germany
Alfred E. Chase Fellowship

Eva Kozma, Targu Mures, Romania
Sydelle and Lee Blatt Fellowship/Helene R. and Norman L. Cahners Fellowship

ZhongLing Li, Ya An, Sichuan, China
Steve and Nan Kay Fellowship

Emanouil N. Manolov, Sofia, Bulgaria
Honorable and Mrs. Peter H.B. Frelinghuysen Fellowship/TMC Fellowship

Etien Meneri, Beer Sheva, Israel
Dan and Gloria Schusterman Fellowship

Truong Nguyen, Ho Chi Minh City, Vietnam
Philip and Bernice Krupp Fellowship/
TMC Fellowship

Yuki Numata, Vancouver, BC, Canada
William F. and Juliana W. Thompson Fellowship

Joel Pargman, Bremerton, WA
Blantyre Fellowship

Yoo-Sun Park, Pusan, South Korea
William E. Crofut Family Scholarship/
Lucy Lowell Fellowship

Markus Placci, Bologna, Italy
Olivetti Foundation Fellowship

Jeremy Preston, Oneonta, NY
Edward H. and Joyce Linde Fellowship/
TMC Fellowship

Simeon Simeonov, Plovdiv, Bulgaria
Stuart Haupt Fellowship/
Nat Cole Memorial Fellowship

Adrian Slywotzky, Cambridge, MA
Bill and Barbara Leith Fellowship

Holly Jane Smith, Cary, NC
Max Winder Memorial Fellowship

Arnaud Sussmann, Nice, France
Florence Gould Foundation Fellowship

Dorian Vandenberg-Rodes, Weybridge, VT
Stokes Fellowship

Martha Walvoord, Holland, MI
Anonymous Fellowship

Viola

Mark Berger, Gibbon, MN
Theodore Edson Parker Foundation Fellowship

Lee-Wen Chang, Taipei, Taiwan
Charles E. Culpeper Foundation Fellowship

Carmen Silva Flores, San Diego, CA
Dr. John Knowles Fellowship

Stephanie Fong, Oakland, CA
Luke B. Hancock Foundation Fellowship

Min Long, Mianyang, Sichuan, China
Jane W. Bancroft Fellowship

Ryan Mooney, Seattle, WA
Juliet Esselborn Geier Memorial Fellowship

Hayley Neher, Wenatchee, WA
James A. Macdonald Foundation Fellowship

Sarah Okura, Ome City, Tokyo, Japan
Marion Callanan Memorial Fellowship/
Dorothy and Montgomery Crane Scholarship

John Posadas, Henderson, KY
Judy Gardiner Fellowship

Mary-Kathryn Stevens, Guelph, ON, Canada
Ethel Barber Eno Scholarship/J. Arthur and Angela Goldberg Fellowship

Chris Tantillo, Hawley, PA
Ann and Gordon Getty Foundation Fellowship

Francois Vallieres, Montreal, QC, Canada
Lia and William Poorvu Fellowship

Joanne Wojtowicz, Windsor, ON, Canada
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt

Emily Yaffe, West Hartford, CT
Carolyn and George R. Rowland Fellowship

Cello

Susan Babini, San Francisco, CA
Miriam H. and S. Sidney Stoneman Fellowships

Emmanuelle Beaulieu Bergeron, Montreal, QC, Canada
The Stephen and Dorothy Weber Fellowship

Marieve Bock, Montreal, QC, Canada
Mr. and Mrs. Jay Marks Fellowship/
Mr. and Mrs. David B. Arnold Jr. Fellowship

Christine Christensen, Hilleroed, Denmark
Jerome Zipkin Fellowship

Semiramis C.S. Costa, Paraiba, Brazil
Omar Del Carlo Tanglewood Fellowships

George Durham, Livermore, CA
Channing and Ursula Dichter Fellowship

Guy Fishman, Haifa, Israel
Bay Bank/BankBoston Fellowship

Holgen Gjoni, Korca, Albania
Naomi and Philip Kruvant Family Fellowship

Theodore Harvey, Indianapolis, IN
Morningstar Family Fellowship/
Mr. and Mrs. Jerry Waxberg Fellowship

Friederike Kienle, Stuttgart, Germany
Dr. Marshall N. Fulton Memorial Fellowship/ Mr. and Mrs. Daniel Pierce Fellowship
Heath Marlow, Concord, MA
June Ugelow Fellowship/TMC Fellowship
Elise Pittenger, Baltimore, MD
James and Caroline Taylor Fellowship
Alan Rafferty, Albuquerque, NM
Haskell and Ina Gordon Fellowship
Caitlin Sullivan, Shoreham, NY
Claire and Millard Pryor Fellowship

Bass
William N. Farrington, Columbus, OH
George and Ginger Elvin Fellowship
Ira Gold, Houston, TX
Jan Brett and Joe Hearne Fellowship
Jory Herman, Spring, TX
Rosamund Sturgis Brooks Memorial Fellowship
Brian Perry, Oklahoma City, OK
Susan Kaplan and Ami Trauber Fellowship
Gregory Staas, Buffalo, NY
Harold G. Colt Jr. Memorial Fellowship
Andrew B. Stalker, Binghamton, NY
Tappan Dixey Brooks Memorial Fellowship
Thomas Van Dyck, Philadelphia, PA
Evelyn S. Nef Fellowship

Flute
Ann Choomack, Lebanon, TN
Darling Family Fellowship
Michael Gordon, Providence, RI
Miriam H. and S. Sidney Stoneman Fellowships
Elizabeth Landon, Canton, PA
Miriam Ann Kenner Memorial Scholarship/ Mr. and Mrs. Gerald Rauch Fellowship
Kirsten Wegeman, San Diego, CA
Kingsbury Road Charitable Foundation Fellowships

Oboe
Adam Dinitz, Rockville, MD
Pokross/Fiedler/Wasserman Fellowship
Timothy Dutemple, Teaneck, NJ
Steinberg Fellowship/TMC Fellowship
Celeste Johnson, Villa Rica, GA
Abe and Irene Pollin Fellowship/ Augustus Thorndike Fellowship
Frank Rosenwein, Evanston, IL
Fernand Gillet Memorial Fellowship

Clarinet
Kyle Knox, Raritan, NJ
Edwin and Elaine London Family Fellowship
Daniel Lano, Ellicott City, MD
Edward S. Brackett Jr. Fellowship
Raymond Santos, West Chester, OH
Kingsbury Road Charitable Foundation Fellowships
Ralph Skiano, Richmond, VA
Aso and Arlene Tavitian Fellowship
Erin Svoboda, Melrose, MA
Robert and Luise Kleinberg Fellowship

Bassoon
Brooke Bartels, Jacksonville, NC
Denis and Diana Osgood Tottenham Fellowship/ TMC Fellowship
Stevi Caufield, Louisville, KY
Judy and Simeon Brinberg Fellowship/ Sherman Walt Memorial Fellowship
Carin Miller, New York, NY
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Ann Shoemaker, Charlotte, NC
Frelinghuysen Foundation Fellowship

Horn
Linda Campos, Grand Prairie, TX
Harry and Marion Dubbs Fellowship/Brookline Youth Concerts Awards Committee Fellowship
David Cooper, Lansing, MI
BSAV/Carrie L. Peace Fellowship
Hazel Dean Davis, St. Paul, MN
Mr. and Mrs. Belvin Friedson Fellowship/ Kandell Family Fellowship
David Heyde, Waco, TX
Frederic and Juliette Brandi Fellowship
R. Scott Wevers, Toronto, ON, Canada
Red Lion Inn Fellowship
Jeanne Wiesman, Greenwood, IN
Sue and David Rudd Fellowship/ TMC Fellowship

Trumpet
Mark Emery, Boston, MA
TMC Fellowship
Joshua Frank, Westport, CT
Andre Côme Memorial Fellowship
Paul Jeffrey, Toronto, ON, Canada
Caroline Grosvenor Congdon Memorial Fellowship
Matthew Misener, Clifton Park, NY
Armando A. Ghitalla Fellowship
Matthew Muckey, Sacramento, CA
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Trombone
Timothy Higgins, Spring, TX
Lenore S. and Alan Sagner Fellowship/ TMC Fellowship
James J. Kent, Washington, DC
Annette and Vincent O'Reilly Fellowships
Weston Sprott, Philadelphia, PA
Arthur and Barbara Kravitz Fellowship/ Ruth and Jerome Sherman Memorial Fellowship

Bass Trombone
Angel Subero, Pto. Ordaz, Venezuela
Omar Del Carlo Tanglewood Fellowships

Tuba
Tom McCaslin, Regina, SK, Canada
Athena and James Garivaltis Fellowship

Timpani/Percussion
Ian Antonio, Albany, NY
Donald Law Fellowship
John Kulevich, Scituate, MA
Barbara Lee/Raymond E. Lee Foundation Fellowship
Josephine Large, Birkenhead, UK
Taco Inc. Fellowship/TMC Fellowship
Christopher McLaurin, Pleasanton, CA
John F. Cogan, Jr. Fellowship

Timur Rubinshteyn, Derry, NH
Harry and Mildred Remis Fellowship
Karl Williams, Montreal, QC, Canada
Dale and Anne Fowler Fellowship/TMC Fellowship

Harp
Ina Zdorovetchi, Chisinau, Moldova
John and Susanne Grandin Fellowship

Piano
Jacob Greenberg, Skillman, NJ #
Billy Joel Keyboard Fellowship
Hsing-ay Hsu, Beijing, China
Kathleen Hall Banks Fellowship/
Nat Cole Memorial Fellowship
Elizabeth Morgan, Oakland, CA
Paul Jacobs Memorial Fellowship
Elizabeth Pridgen, Atlanta, GA
Stephanie Morris Marryott &
Franklin J. Marryott Fellowship
Yukiko Sekino, Lexington, MA
Marie Gillet Fellowship
Orion Weiss, Cleveland, OH
Clarice Neumann Fellowship

Voice
Rochelle Bard, Worcester, MA
Rita Meyer Fellowship
Anne-Carolyn Bird, Seattle, WA
Richard F. Gold Memorial Scholarship/
Cynthia L. Spark Scholarship
Charles Blandy, Troy, NY
Edward G. Shufro Fund Fellowship
Vanessa Cariddi, Buxton, ME
Stephen and Persis Morris Fellowship/
Leah Jansizian Memorial Scholarship
Ayelet Carmon, Jerusalem, Israel
Lola and Edwin Jaffe Fellowship
Leena Chopra, Toronto, ON, Canada
Renee D. Sanft Fellowship Fund for the
TMC/Edward G. Shufro Fund Fellowship
Daniel Cilli, Daytona Beach, FL
Patricia Plum Wylde Fellowship/
TMC Fellowship
Shannon De Vine, New York, NY
Annette and Vincent O'Reilly Fellowships
Kristen Faerber, Dallas, PA
Mr. and Mrs. Thomas T. McCain Fellowship
Kyle Ferrill, Greenwood, IN
Mary H. Smith Scholarship/
Nat Cole Memorial Fellowship
Amanda Forsythe, New York, NY
Catherine and Paul Buttenwieser Fellowship/
TMC Fellowship
Tracey Gorman, Eden Prairie, MN
Hannah and Raymond Schneider Fellowship/
TMC Fellowship
Karen Johnson, Goldsboro, NC
Country Curtains Fellowship
Hein Jung, Seoul, South Korea
Stuart and Susie Hirshfield Fellowship/
Mr. and Mrs. Robert E. Remis Fellowship
José Lemos, Boston, MA
Wilmer and Douglas Thomas Fund Fellowship
Laura Lendman, Modesto, CA
Daphne Brooks Prout Fellowship
John McMunn, San Francisco, CA
Ushers/Programmers Vocal Fellowship
in honor of Harry Stedman
Paula Murrihy, Tralee, Ireland
Eugene Cook Scholarship/
Tisch Foundation Scholarship
Kelley O'Connor, Fresno, CA
Bernice and Lizbeth Krupp Fellowship/
Andrall and Joanne Pearson Scholarship
Zorana Sadiq, Toronto, ON, Canada
Friends of Armenian Culture Society Fellowship
Deborah Selig, Washington, DC
William R. Housholder Fellowship/
Pearl and Alvin Schottenfeld Fellowship
Eric Shaw, Toronto, ON, Canada
The Eleanor and Julius Kass Memorial Fellowship
Matthew Singer, New York, NY
William Randoph Hearst Foundation Fellowship
Robert Stafford, San Francisco, CA
Northern California Fellowship
Amy Synatzske, Denver City, TX
Surdna Foundation Fellowship

Vocal Piano
Jacob Greenberg, Skillman, NJ #
Billy Joel Keyboard Fellowship
Yen-I Lee, Taipei, Taiwan
Wilhelmina C. Sandwen Memorial Fellowship
Cheryl S. Lin, Taipei, Taiwan
The Susan and Richard Grausman
Fellowship in Memory of Selma Pearl/
Amory Thorndike Fellowship
Margaret McDonald, Fergus Falls, MN
Peggy Rockefeller Memorial Fellowship
Jerad Mosbey, Evansville, IN
Clowes Fund Fellowship
Yasuko Oura, Kyoto, Japan
Felicia Montealegre Bernstein Fellowship/
Valerie A. Hyman Fellowship
Kristof Van Grysperre, Izegem, Belgium
Velmans Foundation Fellowship

Composition
Shawn Crouch, Columbia, MD
Wallace-Reader's Digest Fund Fellowship
Michael Djupstrom, White Bear Lake, MN
ASCAP Foundation Leonard Bernstein Composer
Fellowship
Yotam Haber, Haifa, Israel
Mr. and Mrs. Robert A. Goodman Fellowship/
TMC Fellowship
A.J. McCaffrey, Newton, MA
Raymond H. Schneider 85th Birthday Fellowship
Evis Sammoutis, Nicosia, Cyprus
Margaret Lee Crofts Fellowship
Yuka Takechi, Kamakura, Japan
Linda J. L. Becker Fellowship
Johan Tallgren, Helsinki, Finland
Leonard Bernstein Fellowships
Montserrat Torras, Barcelona, Spain
Otto Eckstein Family Fellowship

Conducting
James Gaffigan, New York, NY
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship
Laura Jackson, Newmarket, NH
Seiji Ozawa Fellowship

Conducting Class
Alexander Adiarte, St. Paul, MN
Herb and Barbara Franklin Fellowship/ Merrill Lynch Fellowship
Julian Andreas Kuerti, Toronto, ON, Canada
Maurice Abravanel Scholarship/TMC Fellowship
Robert Pound, Columbus, GA
Mr. and Mrs. Vincent J. Lesunaitis Fellowship/ Lawrence C. Schoen Memorial Fellowship
Timothy Semanik, Brighton, MI
William and Mary Greve Foundation- John J. Tommaney Memorial Fellowship
J. David Stech, Chico, CA
Leonard Bernstein Fellowships
Daniel Wachs, Tiburon, CA
Berkshire Life Insurance Company Fellowship/ TMC Fellowship

Library
Leah Johnson, Hanover, MA
C. D. Jackson Fellowship

The New Fromm Players *is an ensemble of young musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. During the TMC season, these artists will concentrate almost exclusively on this literature, performing works by the TMC composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.*

The New Fromm Players
Caroline Pliszka, violin, Spring, TX
Marc Rovetti, violin, Hartford, CT
Chi-Yuan Chen, viola, Taipei, Taiwan
Tomoko Fujita, cello, Port Jefferson, NY
Louis DeMartino, clarinet, Staten Island, NY
Franziska Huhn, harp, Berlin, Germany



THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

André de Quadros, *Artistic Director* Phyllis Hoffman, *Executive Director*
Joseph Young, *Administrative Director* Adrian Rhodes, *Assistant Administrative Director*

In 1966, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited Edward Stein, dean of the Boston University College of Fine Arts, to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with an unprecedented opportunity for access to the Tanglewood Music Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces, and attending a selection of BSO master classes, rehearsals, and activities. Students also enjoy unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Offering aspiring young artists an unparalleled, inspiring, and transforming musical experience, this interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes the Boston University Tanglewood Institute unique among summer music programs. Now in its 38th season, the Institute includes Young Artists Programs for students ages 15 to 18 (Instrumental, Vocal, Piano, Harp, and Composition), Institute Workshops (Clarinet, Flute, Oboe, Double Bass, Percussion, Horn, Trumpet, Trombone, and String Quartet), and Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood Grounds, or call (413) 637-1430 or (617) 353-3386.

Boston Symphony Orchestra, Tanglewood 2003

James Levine, Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity
Bernard Haitink, Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity
Seiji Ozawa, *Music Director Laureate*

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity
Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976
Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980
Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Lucia Lin
Forrest Foster Collier chair
Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair
*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity
*Aza Raykhtsaum
David and Ingrid Kosowsky chair
*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair
*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair
*Victor Romanul
Bessie Pappas chair
*Catherine French
Catherine and Paul Buttenwieser chair
*Kelly Barr
Mary B. Saltonstall chair
*Alexander Velinzon
Kristin and Roger Servison chair

Second Violins
Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity
Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity
*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
§Gerald Elias
§Frank Powdermaker

Violas
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970
Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity
Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977
Sato Knudsen
Stephen and Dorothy Weber chair
Joel Moerschel
Sandra and David Bakalar chair
Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity
Carol Procter
Lillian and Nathan R. Miller chair
*Jerome Patterson‡
Charles and JoAnne Dickinson chair
*Jonathan Miller
Rosemary and Donald Hudson chair
*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave
§ Substituting, Tanglewood 2003

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews
Thomas and Dola Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen

Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Richard Mackey
Hamilton Osgood chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Benjamin Wright

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity

J. William Hudgins
Barbara Lee chair

Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

Personnel Managers

Lynn G. Larsen

Bruce M. Creditor

Stage Manager

John Demick
Position endowed by Angelica L. Russell

§Peter Riley Pfitzinger

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

2003 RESIDENT ARTIST FACULTY

Conductors–Tanglewood Music Center Orchestra

James Conlon, conductor
Charles Dutoit, conductor
Rafael Frühbeck de Burgos, conductor
Kurt Masur, conductor
Edo de Waart, conductor

String Quartet Seminar

Steven Ansell, viola
Norman Fischer, cello
Bonnie Hampton, cello
Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler
Sadao Harada, cello
Andrew Jennings, violin
Maria Lambros, viola
Curtis Macomber, violin
Mark Sokol, violin

Chamber Music

Norman Fischer, cello and chamber music coordinator
Charles E. Culpeper Foundation Master Teacher Chair
Emanuel Ax, piano
Claude Frank, piano
Barbara LaMont Master Teacher Chair
Pamela Frank, violin
Andrew Jennings, violin
Richard Burgin Master Teacher Chair
Joseph Kalichstein, piano
Ursula Oppens, piano
Marian Douglas Martin Master Teacher Chair, endowed by Marilyn Brachman Hoffman
Joseph Silverstein, violin
Beatrice Sterling Proctor Master Teacher Chair
Barry Tuckwell, horn
Eleanor Naylor Dana Visiting Artist

Guests:

Juilliard String Quartet,
Ronald Copes, violin
Joel Krosnik, cello
Samuel Rhodes, viola
Joel Smirnoff, violin

Vocal Music

Kayo Iwama, vocal coach and program coordinator
Phyllis Curtin, soprano
Harry L. and Nancy Lurie Marks Tanglewood Artist-in-Residence
Kenneth Griffiths, vocal coach
Dennis Helmrich, vocal coach
Karl Paulnack, vocal coach
William Sharp, baritone
Lucy Shelton, soprano
Berkshire Master Teacher Chair
Alan Smith, vocal coach
Renee Longy Master Teacher Chair, gift of Jane and John Goodwin
Dawn Upshaw, soprano
Stephen and Dorothy Weber Artist-in-Residence

Conducting

Michael Morgan, conducting program coordinator
Sana H. and Hasib J. Sabbagh Master Teacher Chair
Stefan Asbury, opera and new music projects
Surdna Foundation Master Teacher Chair
Vytas Baksys, piano
Robert Spano, opera and conducting program consultant

Guests:

Edo de Waart, conductor
Charles Dutoit, conductor
Rafael Frühbeck de Burgos, conductor
Hans Graf, conductor
Kurt Masur, conductor

Composition and Festival of Contemporary Music

Michael Gandolfi, composition program coordinator
Edward and Lois Bowles Master Teacher Chair
Osvaldo Golijov, composer
Augusta Read Thomas, composer
Robert Zuidam, composer
Robert Spano, director, Festival of Contemporary Music
George Benjamin, composer and conductor

Special Projects and Visiting Artists

Eric Booth, guest lecturer
Federico Cortese, conductor
Gonzalo Grau, percussion
Stanley Hasty, clarinet
Mark Morris Dance Group Project:
Mark Morris, choreographer
Mark Morris Dance Group
Yo-Yo Ma, cello
Craig Smith, conductor
Tina Packer, artistic director, Shakespeare & Company
Roger Voisin, solfège
Chay Yew, opera stage director



Tanglewood Music Center Staff

Karen Brown, *Coordinator*; Patricia Brown, *Associate Director*; Keith C. Elder, *Operations Manager*; Beth Paine, *Manager of Student Services*; Gary Wallen, *Scheduler*

2003 Summer Staff

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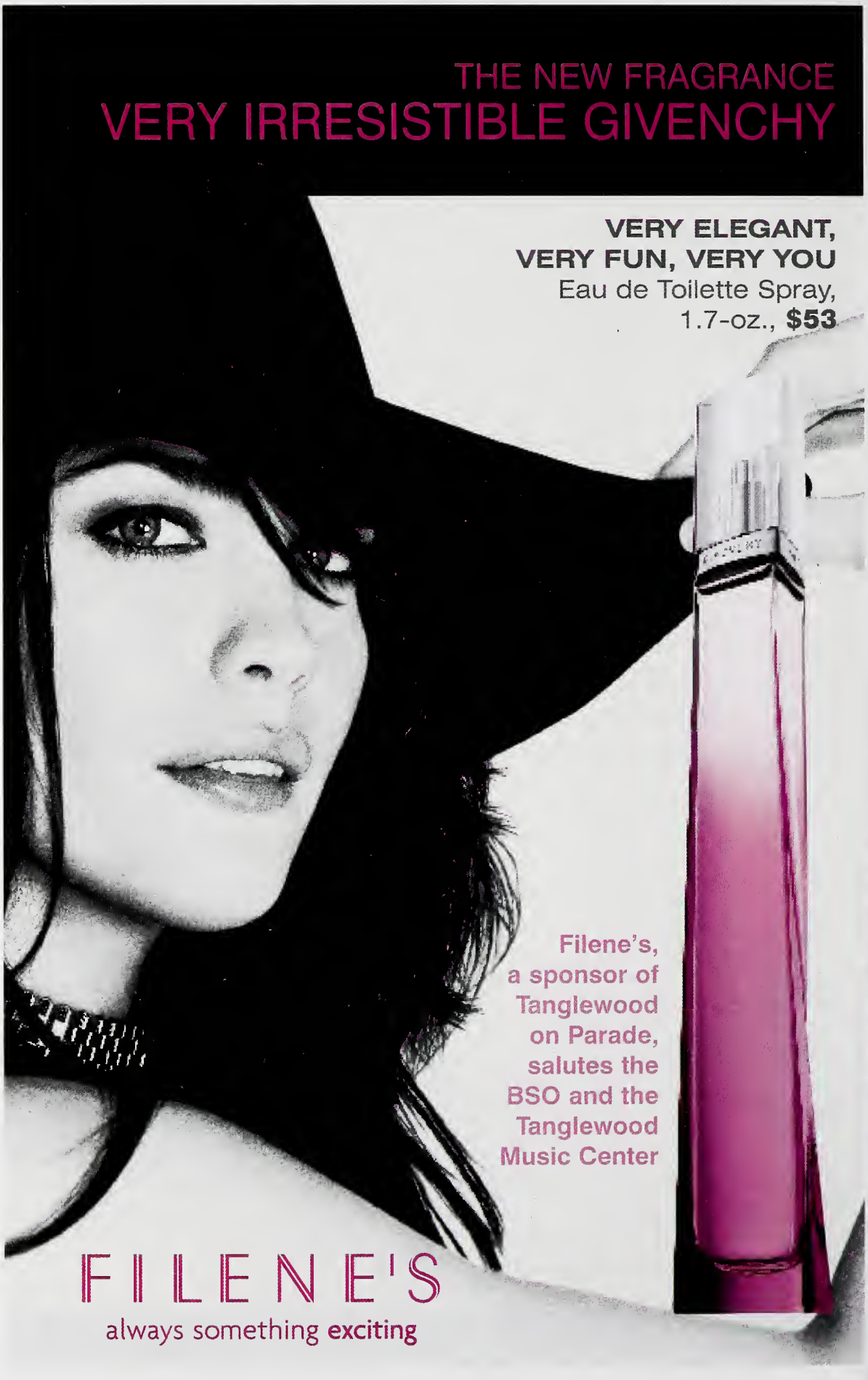

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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 5, 12; August 2, 9 — Marc Mandel
July 19, 26; August 16, 23 — Robert Kirzinger, BSO Publications Associate



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2003 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 6, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

CAMERATA SALZBURG
SIR ROGER NORRINGTON, Chief Conductor
HANNES EICHMANN, speaker (in *The Creatures of Prometheus*)

ALL-BEETHOVEN PROGRAM

Die Geschöpfe des Prometheus (*The Creatures of Prometheus*), Opus 43

Overture: Adagio—Allegro molto con brio

Act I

Poco adagio—Allegro con brio
Adagio—Allegro con brio
Allegro vivace

Act II

Maestoso—Andante
Adagio—Andante quasi Allegretto
Un poco Adagio—Allegro—Grave—
Allegro con brio
Adagio—Adagio—Allegro molto
Pastorale: Allegro
Finale: Allegretto—Allegro molto—Presto

INTERMISSION

Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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Notes

Ludwig van Beethoven (1770-1827) composed his music for the ballet *Die Geschöpfe des Prometheus* (*The Creatures of Prometheus*) in 1800 and early 1801; the ballet had its first performance on March 28, 1801, at the Burgtheater in Vienna, to such success that it was repeated more than twenty times. Except for a youthful attempt ten years earlier in Bonn, Beethoven's music for *The Creatures of Prometheus* was the first theatrical score he composed. It is not entirely clear why the Milanese dancer and ballet designer Salvatore Vigano asked Beethoven to provide the music for his new ballet, which was planned as a tribute to Maria Theresa, second wife to the Emperor Franz of Austria. But the fact that Beethoven's instantly popular Septet in E-flat, Opus 20—introduced at a concert Beethoven gave for his own benefit at the Vienna Burgtheater on April 2, 1800—was dedicated to the Empress may provide the connection. By this time, the thirty-year-old Beethoven had made himself a name as a composer of piano and chamber music, but his only significant orchestral scores were the First Symphony and two piano concertos; the symphony and one of the concertos (we don't know which) were introduced to the Viennese public on the same concert as the Septet. The chance to compose for the theater marked a singular opportunity for the young composer, and he gave the commission a high priority, providing an overture, an introduction, and sixteen musical numbers.

Although the ballet's popularity was such that it was performed sixteen times in 1801 and thirteen times the following season, all that has come down to us besides Beethoven's music is a description of the story line, as given in a biography of Vigano by Carlo Ritorni and also in Thayer's classic biography of the composer:

> The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.

* * * * *

With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"; see below), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty. Of the third movement, with its bustling energy, George Grove wrote that "before this...the *Scherzo*, in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced a third horn to the symphony orchestra for the first time; the third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naive," given the weight of what precedes it.

Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804. But the title *Eroica* seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*"("Heroic Symphony

composed to celebrate the memory of a great man"). Though the autograph is lost, a surviving manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte*," has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Beethoven's friend Ferdinand Ries wrote to the publisher Simrock in Bonn that Beethoven wanted very much to dedicate the new symphony to Napoleon, but that Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared himself Emperor on May 18, 1804. A famous anecdote reported by Ries relates that Beethoven flew into a rage upon hearing of this ("Is he then, too, nothing more than an ordinary human being? Now he, too...will exalt himself above all others, become a tyrant!"), tore the title page of the score—which had the word "Buonaparte" at the top—in half, and rechristened it "*Sinfonia eroica*." Yet even on August 26 that year, Beethoven wrote to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte*." But Beethoven's apparent need somehow to express his political and ideological beliefs at this particular time—

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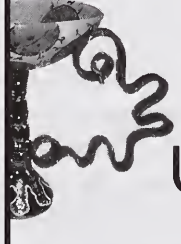
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whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself. As Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica*."

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because of its rather unusual structure, i.e., its basis in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the second. An awareness of Beethoven's tempo designation is important here: when this movement is treated as a real "Allegro molto," a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new, grander character and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly restored humanity.

—Marc Mandel

GUEST ARTISTS

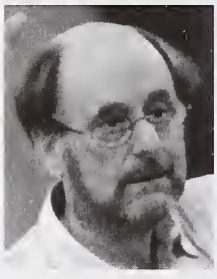
Camerata Salzburg



The Camerata Academica des Mozarteums Salzburg, the Camerata Academica Salzburg, the Camerata Salzburg—whichever name one chooses to use, the orchestra can now look back over fifty years of existence. As in 1952, the year it was formed, the ensemble is at home in Salzburg, the Austrian city on the Salzach River which was Mozart's birthplace and which is renowned for its Festival—attributes which determine the essential nature of the Camerata today just as they did at the beginning. In the course of those fifty years, the Camerata Salzburg has become one of the busiest chamber orchestras in the world. Year after year the musicians undertake concert tours all over the world. The Camerata Salzburg is in demand with concert promoters and popular with soloists, including Anne-Sophie Mutter, Murray Perahia, and Mitsuko Uchida, and such conductors as Franz Welser-Möst, Trevor Pinnock, and Sir Neville Marriner. Its present principal conductor is Sir Roger Norrington, who took over the post from the legendary Sándor Végh in 1997. Musicians, conductors, and audiences esteem the singular performing spirit which inspires the 36-member Camerata Salzburg. This approach goes back

to Bernhard Paumgartner, the Salzburg conductor and teacher who, in the 1951-52 season, called together a group of teachers and students of the Salzburg Mozarteum to form an orchestra according to his personal ideals. The Camerata Salzburg tried out a new style of performance at the beginning of 1960 which became very significant to its work. During a tour of Germany in January 1960, Géza Anda decided to direct the orchestra himself from the piano, a quite bold move at that time. Sándor Végh, a renowned Hungarian violinist and chamber musician, began his term as the Camerata's second chief conductor with a concert on November 11, 1978. He sought the individual qualities of the musicians in his new ensemble, envisioning a new kind of orchestra that would allow ideals of the string quartet to be realized on a larger scale. As he had done in his quartet days, Végh worked very intensively with "his" musicians. As one of them recalled, "Rehearsals were incredibly hard work in the first few years, each rehearsal was basically an intensive violin lesson. His [Végh's] approach to performing was characterized by the idea that every single musician had to 'feel' the music in himself." Sir Roger Norrington became the Camerata Salzburg's third chief conductor in 1997. The festival *Begegnung* ("experience") which Sándor Végh had initiated and which took place in Salzburg every May was revamped by Norrington into intensive three-day encounters with selected composers like Schumann, Schubert, Brahms, and Mendelssohn. While the Camerata Salzburg has not been spared hard times during its fifty years of existence, it has certainly also enjoyed many hours of glory. What has remained is the strength which was imparted to it by Bernhard Paumgartner and which other musical personalities have repeatedly renewed—the strength to preserve and utilize the individuality of each musician and so to effect constant artistic regeneration. That will enable the Camerata to adapt to a future holding many artistic adventures in store.

Sir Roger Norrington, Chief Conductor



Sir Roger Norrington is a native of Oxford, England, where he came from a University family with strong musical connections. He was a talented boy soprano, studied the violin from the age of ten, and singing from seventeen, but his higher education was in English Literature at Cambridge. After several years' experience as a violinist, tenor, and conductor, he returned to his studies at the Royal College of Music under Sir Adrian Boult. In 1962 he founded the Schütz Choir and thus began a thirty-year exploration of historical performance practice. With the Choir he gave many innovative concerts and made numerous recordings for Argo/Decca, mainly of 17th- and 19th-century repertoire. Such performances were at first accompanied by the London Baroque Players, but as the period of rediscovery moved forward, the London Classical Players became the normal partner. When Norrington reached the era of the symphony in his researches, the LCP took on a life of its own and the Schütz Choir went into semi-retirement. The LCP leapt to worldwide renown, with Norrington's dramatic performances of the Beethoven symphonies on period instruments. The recordings of these for EMI won prizes in the UK, Germany, Belgium, and the United States, and are still among the most sought-after readings of modern times. Many other groundbreaking recordings followed, not only of Haydn, Mozart, and Beethoven, but of 19th-century masters including Berlioz, Weber, Schubert, Mendelssohn, Rossini, and Schumann. More recently, recordings of Brahms's symphonies and music of Wagner, Bruckner, and Smetana have moved the boundaries even further. Mr. Norrington's work on scores, sound, orchestra size, seating, and playing style has had a profound effect on the way 19th-century music is now perceived, and he is in great demand by symphony orchestras worldwide. He works regularly with orchestras in Berlin, Vienna, Salzburg, Amsterdam, Paris, New York, San Francisco, Los Angeles, and London. He is Chief Conductor of the Camerata Salzburg and the Radio Symphony Orchestra in Stuttgart (SWR). He is closely associated with the London Philharmonic and the Orchestra of the Age of Enlightenment, which has, since January 1997, taken over the work of the London Classical Players. For ten years, Mr. Norrington was an exclusive EMI artist. Now he has a major contract with Decca, but also records for Sony and BMG, as well as EMI and

Virgin Classics. He is currently recording a complete cycle of Vaughan Williams symphonies with the London Philharmonic for Decca. Mr. Norrington's opera experience is as wide as that with symphony orchestras, choirs, and chamber orchestras. For fifteen years he was music director of the Kent Opera, where he conducted over 400 performances of forty different works. He has worked as a guest in Britain at Covent Garden and the English National Opera, and in Italy at La Scala, La Fenice, and the Maggio Musicale. He has also received invitations to conduct opera in Vienna, Berlin, Paris, and Amsterdam. Sir Roger Norrington was knighted in June 1997 and is a Commander of the Order of the British Empire, a Cavaliere of the Italian Republic, Prince Consort Professor of the Royal College of Music, an Honorary Member of the Royal Academy of Music, an Honorary Fellow of Clare College, Cambridge, a Doctor of Music at the University of Kent, and a Doctor of the University of York. He lives in the Berkshire countryside with his choreographer wife and small son.

Hannes Eichmann

Hannes Eichmann is arts editor at the Austrian Broadcasting Organization ORF in Salzburg and guest professor at the Institute for Communication at the University of Salzburg. He is producer and host for the public radio station Austria 1.

Camerata Salzburg

First Violins
Natalie Chee,
concertmaster
Yukiko Tezuka
Werner Neugebauer
Claire Dolby
Jerome Akoka
Gabor Papp
Reka Nagy
György Acs

Second Violins
Alexander Hohenthal,
section leader
Marija Smickovic
Nanni Zimmerebner
Kirsten Ohst
Dagny Wenk-Wolff
Andrea Hallam
Russel McGregor

Violas
Firmian Lermer,
section leader
Daniel Sweany
Wolfram Tröndle
Predrag Katanic
Agnes Répászky
Claudia Hofert

Cellos
Giovanni Gnocchi,
section leader
Shane Woodborne
Isolde Hayer
Dana Micicoi

Double Basses
Josef Radauer,
section leader
Christian Junger
Burgi Pichler

Flutes
Christian Landsmann
Sonja Korak
Tomoko Sato

Oboes
Christian Hommel
Laura Urbina

Clarinets
Wolfgang Klinser
Michael Domanig

Bassoons
David Petersen
Christoph Hipper
Zarko Perisic

Horns
Josef Sterlinger
Albert Heitzinger
Thomas Fischer
Robert Schnepps

Trumpets
Kurt Körner
Wolfgang Gaisböck

Trombones
Dusan Kranjc
Erwin Wendl
Thomas Höger

Timpani
Martin Breinschmid

Harp
Mariagrazia Pistan

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Leoš Janáček: An Introduction
Works by Janáček

SATURDAY, AUGUST 9
Panel: **Janáček: Biographical Issues**

Coming of Age as a Composer
Works by Křížkovský, Rubinstein, Smetana, Janáček, Dvořák

Music and Storytelling
Works by Janáček, Fibich, Smetana, Dvořák

SUNDAY, AUGUST 10
Panel: **Janáček as Theorist: Language and Culture**

The Music of Language and Fantasy
Works by Janáček

Contemporary Insiders
Works by Foerster, Suk, Janáček, Novák

FRIDAY, AUGUST 15
Symposium: **Janáček's World: Modernism and Nationalism**

Folklore from the Field to the Parlor
Performance with commentary

SATURDAY, AUGUST 16
Panel: **Janáček and Music Today**

Czech Modernism
Works by Janáček, Brod, Martinů, Haas, Ostrčil

The Diary of One Who Vanished
Song cycle by Janáček

The Symphonic Imagination
Works by Tchaikovsky, Suk, Novák, Janáček

SUNDAY, AUGUST 17
The Diary of One Who Vanished
Song cycle by Janáček

International Modernism
Works by Stravinsky, Hindemith, Bartók, Szymanowski, Janáček

Speech and Music: The Pan-Slavonic Context
Works by Musorgsky, Szymanowski, Janáček

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SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, August 8, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
TAMARA SMIRNOVA, violin (1st violin in Shostakovich)
VICTOR ROMANUL, violin (Beethoven; 2nd violin in Shostakovich)
MICHAEL ZARETSKY, viola
MIHAIL JOJATU, cello
YEFIM BRONFMAN, piano

BEETHOVEN — Trio in C minor for violin, viola, and cello, Opus 9, No. 3

Allegro con spirito
Adagio con espressione
Scherzo: Allegro molto e vivace
Finale: Presto

SHOSTAKOVICH — Quintet in G minor for piano and strings, Opus 57

Prelude. Lento
Fugue. Adagio
Scherzo. Allegretto
Intermezzo. Lento
Finale. Allegretto

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Notes

Though **Ludwig van Beethoven**'s real instrument was the piano, he was also a string player; as a teenager he made his living playing viola in the opera orchestra of his native Bonn. After moving to Vienna, Beethoven (1770-1827) held off composing a symphony or a string quartet, genres in which Haydn, with whom he studied briefly, was preeminent. But he approached the string quartet by way of the string trio. About 1795-96, after composing his Opus 3 trio for violin, viola, and cello (modeled on Mozart), he began sketching his Opus 9 trios and the Serenade for string trio published as Opus 8. It was through

these that he worked out the problems of chamber music writing.

The last of the Opus 9 trios is in C minor, the key often associated with Beethoven's more dramatic and forceful musical gestures. There is already the same energy that we know from the middle-period works, and the same lyrical counterfoil to the dramatic quality of the whole. The first four notes present the earliest version of one of Beethoven's basic musical ideas, a figure that lies at the heart of several of the late string quartets. The elaborate decorations of the second movement embellish what is in essence a melody of the greatest simplicity. The scherzo races along with splendid energy, with the instruments scored in such a way as to range from delicate chamber effects to a nearly orchestral sonority. The finale has a rhetorical force in which we can see Beethoven the young Turk, with all the characteristic impatience of youth, but also with something that promises future conquests beyond this remarkable early accomplishment.

* * * * *

As a young man, **Dmitri Shostakovich** (1906-1975) established his reputation at a single stroke with the precocious First Symphony, composed when he was but nineteen. As befits a composer still in the conservatory, that work reflects an understanding of the classical tradition, even when employed with a tinge of modernistic updating. But he had scarcely left the conservatory before joining the avant-garde camp—a vigorous part of Soviet music-making in the 1920s, though later viciously stamped out by a musician's union that was highly politicized. Still, for all his youthful love of shock value, Shostakovich continued to maintain an ambiguous relationship balanced between the avant-garde and classical decorum.

Since Shostakovich was himself a fine pianist, it can hardly be surprising that many of his early works were for that instrument; the *Aphorisms*, the First Piano Sonata, and the First Piano Concerto, a work of prankish humor, can be grouped along with the satirical opera *The Nose* as compositions that won the approval of modernist critics. The piano quintet was composed in 1940 during the tense period between the outbreak of war in Europe and the Nazi invasion of Russia. Shostakovich had by this time achieved first fame and then notoriety when attacks on his opera *Lady Macbeth of the Mtsensk District* caused the opera to be removed from performance (though it had been received with acclamation all over the world). Soon afterward, the composer himself had withdrawn the Fourth Symphony before its premiere, fearing that the advanced musical style would lead to unpleasant—even fatal—consequences for himself. He had then "redeemed" himself with the political powers through his Fifth Symphony, which had a simpler harmonic lan-



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guage. The symphony was followed by, among other works, the First String Quartet and the present quintet, all of which share the more accessible musical style, though they remain characteristic of Shostakovich's sensibility and imagination.

The composer himself played the piano part in the quintet's first performance, which took place with the Beethoven Quartet in the Moscow Academy of Music on November 23, 1940. Rostislav Dubinsky, longtime first violinist of the Borodin Quartet, called the event "the last ray of light before the future sank into a dark gloom" of desperate warfare. Like several of Shostakovich's symphonies, the piece is laid out in five movements. The piano writing is spare, often consisting of simple lines doubled two octaves apart, which sets it off from the music for the strings with utter clarity. The first two movements are a Prelude and Fugue (once again evoking the shade of the great tradition). The Fugue is a somber one, but the scherzo that follows recalls the wit of Shostakovich's early polka from the ballet *The Age of Gold*. The Intermezzo is more restrained, hinting at unspoken regrets. The finale, though, ends the quintet in whimsical good humor.

—Steven Ledbetter

ARTISTS

For a biography of **Yefim Bronfman**, see page 35.

Born in Siberia, **Tamara Smirnova** joined the BSO in 1986 as associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

Violinist **Victor Romanul** joined the Boston Symphony Orchestra at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals. In 1997 his performance of the Saint-Saëns Violin Concerto No. 3 with the Civic Symphony Orchestra was cited as a "Best of Boston" solo performance by the *Boston Globe*.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 he immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him

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to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. For the Artona label, Mr. Zaretsky has made a Bach album with harpsichordist Marina Minkin and two discs with pianist Xak Bjerken: "Black Snow," including music of Shostakovich, Glinka, and Jakov Jakoulov, and a Brahms/Schumann disc entitled "Singular Voices," including the two Brahms viola sonatas, Brahms's Two Songs for contralto, viola, and piano, and Schumann's *Märchenbilder* for viola and piano. His solo appearances this summer included Jakov Jakoulov's Viola Concerto No. 2 as part of this year's Festival of Contemporary Music at Tanglewood, and music of Mozart and J.C. Bach at violinist Liana Issakadze's Music Festival in Borjomi, Georgia.

Cellist **Mihail Jojatu** was born in Romania and studied at the Bucharest Academy of Music before coming to the United States in 1996. He attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman and worked privately with Bernard Greenhouse. He is currently working toward his Performance Diploma at Boston University under BSO principal cellist Jules Eskin. Mr. Jojatu's numerous awards include winning the Aria Concerto Competition at the Boston Conservatory and the Carl Zeise Memorial Cello Prize while attending the Tanglewood Music Center. He has performed as guest soloist with the Radio Television Orchestra of Bucharest, and he won many prizes in Romania for solo and chamber music performance. Currently a member of the Boston-based Triptych String Trio, Mihail Jojatu joined the BSO's cello section in December 2001; he has been named fourth chair of the orchestra's cello section beginning next season.

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Symphony No. 29 in A, K.201(186a)
- Allegro moderato
- Andante
- Menuetto; Trio
- Allegro con spirito

Piano Concerto No. 20 in D minor, K.466
- Allegro
- Romanza
- Rondo: Allegro assai

RICHARD GOODE

INTERMISSION

Symphony No. 39 in E-flat, K.543
- Adagio—Allegro spiritoso
- Poco adagio
- Menuetto
- Presto

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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 29 in A, K.201(186a)

First performance: Manuscript dated April 6, 1774; presumably first performed in Salzburg. *First BSO performances*: October 1936, Serge Koussevitzky cond. *First Tanglewood performance*: July 24, 1949, Koussevitzky cond. *Most recent Tanglewood performance*: August 19, 2000, Itzhak Perlman cond.

We tend to think of a symphony as a particularly demanding, large-scale orchestral work that will serve as the high point, and sometimes even the only piece, on an orchestral program—a view developed during the nineteenth century, largely owing to the work of Beethoven. Especially before the last quarter of the eighteenth century, however, the notion of "symphony" was normally altogether less pretentious, and it was most often considered merely preparation for a main event, such as an opera or oratorio. During the last years of the eighteeenth century, though, Haydn and Mozart wrote symphonies that were clearly independent entities demanding attention in a way that many earlier symphonies did not. The character of the instrumental writing grew more complex and virtuosic, the ideas became bolder and more dramatic, and sudden shifts of key, rhythm, dynamics, and mood gave the symphony a more dramatic character. The process was not, perhaps, entirely intentional on the composers' part, and it took place over a period of decades. But there are certain high-water marks along the way, scores that capture a new level of seriousness and complexity (attributes that often revealed themselves in music of considerable wit). One such score is the Mozart symphony conventionally identified as No. 29 in A major.



Like so many of Mozart's Salzburg symphonies, this one exists with virtually no indication of the reason why Mozart might have composed it. It is part of a massive outpouring of symphonies in the early 1770s, mostly for the relatively small forces available to Mozart in Salzburg. (It was only after visiting Mannheim in 1778 that he wrote to his father, "Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets.") But even though he was limited in the size and instrumentation of his orchestra, Mozart's symphonies seem to be aiming at this time in the direction of greater weight and significance. In the symphony in A this weight can be seen partly in Mozart's decision to compose three of the four movements (all except the Menuetto) in the shape that we call sonata form, generally regarded as a serious or intellectual approach. Each of these sonata-form movements has two substantial sections—the exposition and the development-recapitulation complex—that are supposed to be repeated, and in all three of these movements Mozart adds a further element of weight in a coda that brings the movement to a close. In addition, Mozart seems to be intent on fusing some chamber music elements (especially the independent part-writing) with the older symphonic tradition. He may have developed this interest under the influence of Haydn, who was experimenting in many of the same ways early in the 1770s.

The first movement is striking in its complete avoidance of the customary display of fanfares and dramatic bow-strokes to open the work. Indeed, it begins with the presentation of a sober argument—a quiet octave leap in the violins, followed by a gradually climbing figure in eighth-notes, all of this supported by the lower strings in a contrapuntal style that suggests the character of church music. When the phrase ends, the

material begins a repetition, but now *forte*, with sustained octaves in the wind instruments and an imitation between upper and lower strings on the main theme. Mozart arrives with remarkable promptness at the new key and presents a whole series of new thematic ideas of varying character. The development is animated by running scale passages, and the recapitulation brings back all of the varied material of the exposition, now in the home key. The coda recalls the imitation of the opening once again.

Both the second and third movements are built on themes emphasizing dotted rhythms, a characteristic of much French music in the late eighteenth century, where it was considered especially stately. The slow movement is given over largely to the muted strings, with occasional support or echoing from the woodwinds, which act to enrich the string quartet texture. The Menuetto provides graceful contrasts of color and dynamics while concentrating single-mindedly (in the main section) on one rhythmic pattern.

The finale, Allegro con spirito, is really filled with spirit and fire. The measured tremolos, the trills, the racing scales up or down all keep the level of activity high, with only the slightest trace of relaxation for the secondary theme. Each of the major sections—exposition, development, and recapitulation—ends with a breathtaking upward scale to nothing. Has everything come to a grinding halt? But no! After a heartbeat's pause, the racing figure continues in the next section of the piece. At the end of the recapitulation, this racing figure continues in a bold orchestral unison to the final energetic phrases. One more rushing scale to silence—and Mozart's *jeu d'esprit* comes to its breathless conclusion.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 20 in D minor, K.466

First performance: February 11, 1785, Vienna, Mehlgrube Casino, Mozart, soloist. *First BSO performances*: February 1886, Wilhelm Gericke cond., Mrs. H.H.A. Beach, soloist. *First Tanglewood performance*: July 16, 1961, Charles Munch cond., Seymour Lipkin, soloist. *Most recent Tanglewood performance*: July 28, 2002, Hans Graf cond., Frank Braley, soloist.

On February 14, 1785, Leopold Mozart sent his daughter Marianne, called Nannerl by the family, news of her famous younger brother in Vienna: "[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation." It was not a unique experience for Mozart: in April of the previous year, for example, he had given, to tumultuous applause, the premiere of his exceedingly difficult violin sonata in B-flat, K.454, with a violinist whom he had not met for a rehearsal, who had barely received her part in time for the concert, and with himself playing from sheets that were blank except for a few stenographic reminders.



Testimony, all that, not just of Mozart's facility and confidence but as well to his popularity in the years just after his move from Salzburg to Vienna in 1781. That popularity reached its crest in 1784-85. On March 3, 1784, he wrote to his father that he had had twenty-two concerts in thirty-eight days, adding, "I don't think that in this way I can possibly get out of practice." From this popularity grows the astonishing run of piano concertos that Mozart wrote in those years: eleven of them between February 1784 (K.449 in E-flat) and March 1786 (K.488 in A and K.491 in C minor). What happened later tells an equally vivid story of

the dip in Mozart's fortunes. In the remaining not quite six years of his life he wrote just three more piano concertos, the second of them for a journey to Frankfurt, the last for an appearance as supporting artist in a Vienna concert by someone else.

K.466 is one of only two Mozart concertos in a minor key, and of the two it is the stormier. It does not surprise that the young Beethoven made a powerful impression as an interpreter of this piece when he moved to Vienna soon after Mozart's death, and he wrote for it a pair of superbly intelligent and powerfully expressive cadenzas that are still heard more often than any others. And during the nineteenth century, at a time when Mozart was widely perceived as a gifted forerunner of Beethoven, the D minor concerto was the only one of his piano concertos to hold its place in the repertoire.

It shows its temper instantly in an opening that is without theme, all atmosphere and gesture: violins and violas throb in agitated syncopations, most of their energy concentrated on the rhythm, while the pitches at first change little, and low strings anticipate the beats with upward scurries of quick notes. A general crescendo of activity—the bass notes occur twice in each measure rather than just once, the violin melody becomes more active (that is, more like a melody), all the lines push toward higher registers—and the full orchestra enters with flashes of lightning to illumine the scene. Most of what follows in the next few minutes is informed more by pathos than by rage, the most affecting moment of all being reserved for the first entrance—with an almost new melody over an already familiar accompaniment—of the solo piano. And now the witty and serious play of conversation, of exchange of materials can begin, and the opportunity for the pianist to ravish with the plangency of simulated song or to dazzle with mettlesome traversal of brilliant passages.

All these storms eventually recede in a pianissimo fascinatingly seasoned with the distant thud of drums and the low tones, so curiously hollow, of trumpets. The second movement, after this, is by intention mild. Mozart gives no tempo indication; neither does his designation "Romance" denote specific form as much as suggest a certain atmosphere of gently serene songfulness. An interlude brings back the minor mode of the first movement and something of its storms, but this music is far more regular and to that degree less agitating. And in all its formality, Mozart's slow application of brakes as he approaches the return of his romance melody is one of his most masterful strokes of rhythmic invention. The piano launches the finale, a feast of irregularities, ambiguities, surprises, and subtle allusions to the first movement. Its most enchanting feature is perhaps the woodwind tune that is first heard harmonically a bit off-center in F major;







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then in a delicious variant whose attempt to be serious about being in D minor is subverted by the coquettish intrusion of F-sharps and B-naturals from the world of D major; and again after the cadenza, now firmly in major and on the home keynote of D, determined to lead the ebullient rush to the final double bar.

—Michael Steinberg

Wolfgang Amadè Mozart
Symphony No. 39 in E-flat, K.543

First performance: Undocumented; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performances*: January 1884, Georg Henschel cond. *First Tanglewood performance*: August 7, 1937, Serge Koussevitzky cond. (the BSO's first summer at Tanglewood). *Most recent Tanglewood performance*: August 23, 2002, James Conlon cond.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court.



Mozart's attempt to improve his family's situation during the difficult summer of 1788 is clearly apparent in the "minor" works he was composing at the time, along with the three symphonies that were to be his last in the genre (nos. 39, 40, and 41). The smaller works are all either educational or easy compositions that might be expected to have a good sale when published. It is hardly likely that Mozart would have composed three symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts—concerts that, as far as we know, never actually took place. We can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood among the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts for the benefit of the composer were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. His

last symphonies, along with those of Haydn, marked a miraculous decade of Classical-era accomplishment between 1785 and 1795. Among the works that appeared in this period were Haydn's six *Paris* symphonies (1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (1788-89); and the twelve that Haydn wrote for London (1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese Classical symphony was fully established.

—Steven Ledbetter

GUEST ARTISTS

Peter Oundjian



Making his BSO debut this evening, conductor Peter Oundjian's musicality, spirit of collaboration, and engaging personality have earned him accolades from musicians and critics alike. He is artistic director of the Caramoor International Music Festival in Katonah, New York, and recently ended his tenure as music director of the Nieuw Sinfonietta Amsterdam. In September 2003, Mr. Oundjian will begin his appointment as the first-ever principal guest conductor of the Colorado Symphony. In July 2004 he becomes music director of the Toronto Symphony Orchestra. As music director of Nieuw Sinfonietta Amsterdam, Mr. Oundjian performed with the orchestra regularly at the Concertgebouw and throughout Holland and Europe, including a recent performance before Queen Beatrix of the Netherlands, appearances on Dutch television, a tour of Spain, and their debut at Frankfurt's Alte Oper. Their Beethoven recording for the BIS label was released in 2002. Mr. Oundjian made his formal conducting debut at the Caramoor Festival in 1995 with the Orchestra of St. Luke's, and continues to be a regular presence at the festival, leading master classes and appearing as a guest conductor and lecturer. Peter Oundjian has conducted the Houston, St. Louis, San Francisco, Cincinnati, Colorado, San Diego, Utah, Vancouver, and Detroit symphonies, the Los Angeles Philharmonic, the Tonhalle of Zurich, the Royal Scottish National orchestras, the Monte Carlo and Luxembourg philharmonics, the Düsseldorf, Saarbrucken Radio, and NDR Hanover symphonies, the Flemish Radio Orchestra, Gulbenkian Orchestra, Hong Kong Philharmonic, and the City of Birmingham Symphony Orchestra. Last month Mr. Oundjian made his London debut conducting the Academy of St. Martin in the Fields in two programs at the Barbican Centre's Mostly Mozart Festival. Through his long association with the Tokyo String Quartet as that

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ensemble's first violinist, Mr. Oundjian explored repertoire including the complete string quartets of Bartók, Beethoven, and Schubert, received four Grammy nominations, and toured all over the world. Born in Toronto, Peter Oundjian was educated in England, where he studied the violin with Manoug Parikian. During this time, he was chosen to participate in recording sessions with Benjamin Britten, which sparked his enthusiasm for conducting. Subsequently he attended the Royal College of Music and completed his violin training at the Juilliard School in New York, where he studied with Ivan Galamian, Itzhak Perlman, and Dorothy DeLay. Mr. Oundjian holds a teaching post at the Yale School of Music and lives in Connecticut with his wife Nadine and their two children, Lara and Peter.

Richard Goode



A native of New York, pianist Richard Goode has been hailed for music-making of tremendous emotional power, depth, and expressiveness. During the 2002-03 season, Mr. Goode performed at several European festivals, including an extended residency at the Edinburgh Festival, and gave a series of concerts with the Rotterdam Philharmonic. He was also heard with the New York Philharmonic under Colin Davis, the London Philharmonic under Jiří Bělohlávek, and with both the Tonhalle of Zurich and the Los Angeles Philharmonic under David Zinman. Recitals this season include London, Munich, Rotterdam, Milan, and numerous other European cities, as well as such U.S. cities as New York, Philadelphia, Boston, Cleveland, and Berkeley. In April 2003 Nonesuch issued Mr. Goode's new recording of Bach partitas. A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award with clarinetist Richard Stoltzman. Richard Goode has made more than two dozen recordings, including Mozart concertos with the Orpheus Chamber Orchestra, and chamber and solo works of Brahms, Schubert, Schumann, and George Perle. Mr. Goode is the first American-born pianist to have recorded the complete Beethoven sonatas, his recordings of which were nominated for a 1994 Grammy Award. He has also recorded Goethe Lieder of Schubert, Schumann, and Hugo Wolf with soprano Dawn Upshaw for Elektra/Nonesuch. In the last few seasons, Richard Goode has appeared with many of the world's greatest orchestras, including the Chicago Symphony under Eschenbach, the Cleveland Orchestra under Zinman, the San Francisco Symphony under Blomstedt, the Deutsches Symphonie Orchester under Ashkenazy, and the BBC Symphony under Bělohlávek at the London Proms. Recently he appeared with the Orchestre de Paris and Iván Fischer, toured with Fischer and his Budapest Festival Orchestra, made his Musikverein debut with the Vienna Symphony, and was heard throughout Germany in sold-out concerts with the Academy of St. Martin in the Fields under Sir Neville Marriner. He has been serving with Mitsuko Uchida as co-artistic director of the Marlboro Music School and Festival since 2000, and resides in New York with his wife Marcia. Richard Goode made his BSO debut at Tanglewood in 1991 and appeared here with the orchestra most recently in August 2001; he gave a Seiji Ozawa Hall recital in August 2002. He performed with the BSO most recently in subscription concerts at Symphony Hall in January 2002.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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PAAVO JÄRVI conducting

Regretfully, Edo de Waart is unable to be at Tanglewood this week because of illness. We are fortunate that conductor **PAAVO JÄRVI** was available to replace Mr. de Waart at short notice. Please note the following change of program:

MUSSORGSKY — *Night on Bald Mountain*, Fantasy for Orchestra

TCHAIKOVSKY — Piano Concerto No. 1 in B-flat minor, Opus 23
- Allegro non troppo e molto maestoso—Allegro con spirito
- Andantino semplice—Prestissimo—Tempo I
- Allegro con fuoco

YEFIM BRONFMAN

INTERMISSION

SIBELIUS — Symphony No. 5 in E-flat, Opus 82
- Tempo molto moderato—Allegro moderato (ma poco a poco stretto)
- Andante mosso, quasi allegretto
- Allegro molto—Misterioso—Largamente assai

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NOTES ON THE PROGRAM

Modest Mussorgsky (1839-1881)
Night on Bald Mountain, Fantasy for Orchestra, completed and orchestrated by Nikolai Rimsky-Korsakov

First performance: October 27, 1886, St. Petersburg, Russian Symphony Society, Nikolai Rimsky-Korsakov cond. *First BSO performances*: April 1920, Pierre Monteux cond. *Only previous Tanglewood performance*: August 12, 1948, Leonard Bernstein cond.

Mussorgsky, at the age of twenty-five, still a beginner as a composer, wrote an orchestral piece on the general style of Liszt's *Danse Macabre*—music which itself had much intrigued the Russian circle. Mussorgsky then worked upon a setting of Medgen's drama "The Witch," and his music was to describe "the assembly of the witches, various episodes of witchcraft, the pageant of all the sorcerers, and a finale, the witch dance and homage to Satan." He was much pleased with his sketches, and wrote to Balakirev in September 1860: "It may be possible to turn out something very good." But Balakirev was cool in his criticism, and the sketches were laid away. In 1867, and then again in 1871 and 1877, with different projects in mind, Mussorgsky again brought out this music, which characteristically he was forever reworking but never finishing. (In 1871, Mussorgsky was assigned the scene of a Witches' Sabbath in the second act—"The Sacrifice to the Black Goat on Bald Mountain"—of an opera, *Mlada*, to have been composed jointly by Cui, Borodin, Mussorgsky, and Rimsky-Korsakov. This project also fell through.) After Mussorgsky's death, Rimsky-Korsakov undertook the rounding out of *A Night on Bald Mountain*, together with other fragmentary works of his colleague. The score made its appearance in 1886, and contains the following description: "Subterranean sounds of unearthly voices. Appearance of the Spirits of Darkness, followed by that of the god Chernobog. Glorification of Chernobog, and celebration of the Black Mass. Witches' Sabbath. At the height of the orgies, the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak."

—From notes by John N. Burk

For a program note on the **Tchaikovsky Piano Concerto No. 1**, see page 31 of this week's program book.

Jean Sibelius (1865-1957)
Symphony No. 5 in E-flat, Opus 82

First performance: December 8, 1915, Helsinki, Sibelius cond. (first version); December 14, 1916, Helsinki, Sibelius cond. (revised version); November 24, 1919, Helsinki, Sibelius cond. (final version). *First BSO performances*: April 1922, Pierre Monteux cond. *First Tanglewood performance*: August 5, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 10, 2002, Osmo Vänskä cond.

Sibelius celebrated his fiftieth birthday on December 8, 1915, with the first performance of his Fifth Symphony. The Finnish composer had completed his First Symphony in 1899, *Finlandia* in 1900, and the Second Symphony in 1902. The Violin Concerto—the spelling-out of Sibelius's never-realized hopes of becoming a concert virtuoso—was composed 1903 and revised 1905. The Third and Fourth symphonies were written in 1907 and 1911, respectively. Professionally Sibelius was secure, with international recognition constantly growing, and even reaching across the ocean: he received an honorary doctorate from Yale University in 1914, the same year of his only visit to America, and

he conducted his newly composed tone poem, *The Oceanides*, in Norfolk, Connecticut. He was offered the directorship of the Eastman School of Music after the war but never returned to America, despite his popularity there. At the same time, however, his financial situation was and would for a while longer remain precarious, even with the establishment already in 1897 of the state pension for life which was meant to free him from teaching, and from churning out minor works simply to pay the bills. In any event, Sibelius's fiftieth birthday found him, in Harold Johnson's words, "unchallenged as his country's greatest composer." The date was celebrated as a national holiday.

Sibelius was hard pressed to finish the symphony, and made last-minute changes during the final rehearsal. Though the public responded favorably, he remained dissatisfied and withdrew the symphony, introducing a second, much-revised version a year later. Still dissatisfied, he withdrew it yet again. In its final, three-movement form, the symphony had to wait for its premiere until after the brutal civil war that kept Finland from political stability until the spring of 1919. It was given on November 24, 1919, and Sibelius must finally have been deeply satisfied, especially if he recalled the words he had entered into his notebook five years earlier, in late September 1914: "In a deep dell again. But I already begin to see dimly the mountain that I shall certainly ascend.... God opens his door for a moment and His orchestra plays the Fifth Symphony."

At the beginning of the Sibelius Fifth, the ear recognizes the various contributions to the orchestral texture without at first consciously thinking to isolate the individual sounds. Events proceed naturally and logically, each instrument adding to the total effect. The music expands into and through a varied statement of the opening materials, after which the texture thins out for a mysterious, fugue-like string passage. Over this, a solo bassoon paves the way for a development-like section with a climax of its own, but which then turns into something rather unexpected: an Allegro moderato whose dance-like character stands in sharp contrast to what has gone before, even though its thematic materials are clearly derived from what we have already heard.

In the original form, in its revised version of 1916, and even as late as May 1918, this symphony had four separate movements. It is unclear just when Sibelius decided to combine the original first two movements into one, but what happens in the music now is that a scherzo-like dance movement short-circuits the sonata-form scheme one might have expected, and moves through several faster tempos to a final climax serving as recapitulation for the whole.

The Andante starts as a simple idyll, the strings' material initially changing character from subdued to animated over long-held notes in the woodwinds. A lively middle section is filled with ominous undercurrents. The finale begins with a rush of violins and violas to which woodwinds soon add their chatter. Once this subsides, a bell-like tolling figure emerges in the horns. As the movement proceeds, these materials are shared by the other members of the orchestra. Following the Misterioso repetition of the agitated opening material (the tolling figure now being heard in tremolo violins and cellos), a woodwind phrase from very near the beginning blossoms into the most overtly emotional material of the entire score. Trumpets take up the tolling motif. The texture thickens, filled with dissonance and accents placed at odds with each other. The final resolution—four chords and two unisons introduced after a sudden silence—is startling in its simplicity and spareness.

—From notes by Marc Mandel

GUEST ARTISTS

Paavo Järvi



Making his Boston Symphony Orchestra debut this evening, Estonian-born conductor Paavo Järvi is one of the most sought after conductors of his generation. He studied percussion and conducting at the Tallinn School of Music and then, in 1980, moved to the United States, where he continued his studies at the Curtis Institute of Music and at the Los Angeles Philharmonic Institute with Leonard Bernstein. He was appointed music director of the Cincinnati Symphony Orchestra in September 2001 and has recently extended his contract with that orchestra until 2006-07. Last season saw his first domestic tour with the orchestra, which included Boston's Symphony Hall, Washington. D.C.'s Kennedy Center, and New York's Carnegie Hall. A tour of Japan is scheduled in 2003-04. Mr. Järvi also holds the post of artistic adviser to the Estonian National Symphony Orchestra, and has championed many works by Estonian composers including Arvo Pärt, Erkki-Sven Tüür, Lepo Sumera, and Eduard Tubin. He previously held the posts of principal guest conductor with the Royal Stockholm Philharmonic and the City of Birmingham Symphony Orchestra. Paavo Järvi's appearances as guest conductor include the Philharmonia, the Orchestra of the Age of Enlightenment; the London, Munich, Czech, Israel, St. Petersburg, and BBC philharmonics (including the London Proms); the Berlin Philharmonic, Orchestre Philharmonique de Radio France, Orchestre National de France, Accademia Nazionale di Santa Cecilia, RAI Turin, Maggio Musicale Fiorentino (with which he conducted *Fidelio* last season to mark the opening of the Festival), NHK Tokyo, and the Vienna, London, and Sydney symphony orchestras. Future projects include debuts with the Orchestre de Paris and Concertgebouw (with which he will conduct the world premiere of Aulis Sallinen's Symphony No. 8) and return visits to the Filarmonica della Scala in Milan, WDR Cologne, and Hessischer Rundfunk. He will also tour Italy with the Bayerische Rundfunk. In North America his future engagements include the orchestras of Detroit, Chicago, and Cleveland, and the Los Angeles Philharmonic. Paavo Järvi makes it a priority to work with youth orchestras, conducting the UBS Verbier Youth Orchestra each summer, both in the Verbier Festival and on tour. He also works regularly with the Russian American Youth Orchestra in Moscow, the Mahler Chamber Orchestra in Ferrara, the New World Symphony Orchestra in Miami, and the European Union Youth Orchestra. Mr. Järvi's discography for EMI/Virgin Classics includes Sibelius's *Lemminkäinen Legends* and *Kullervo* with the Stockholm Philharmonic; an "Estonian Portrait" recording of works by Pärt, Erkki-Sven Tüür, and Tubin; a Stenhammar recording; a Bernstein recording with the City of Birmingham Symphony Orchestra, Sibelius's *Maiden in the Tower*, Sibelius's Cantatas, and two discs of music by Arvo Pärt with the Estonian Symphony Orchestra. With the Cincinnati Symphony Orchestra he has released a number of recordings on Telarc featuring works by Berlioz, Sibelius, Tubin, and Stravinsky. Their recording of Prokofiev's *Romeo and Juliet* will be released during the 2003-04 season. For further information please visit Paavo Järvi's website at www.paavojarvi.com.

For a biography of **Yefim Bronfman**, see page 35 of this week's program book.

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ADAMS — *Harmonielehre*

Part I
The Anfortas Wound
Meister Eckhardt and Quackie

INTERMISSION

TCHAIKOVSKY — Piano Concerto No. 1 in B-flat minor, Opus 23

Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

YEFIM BRONFMAN

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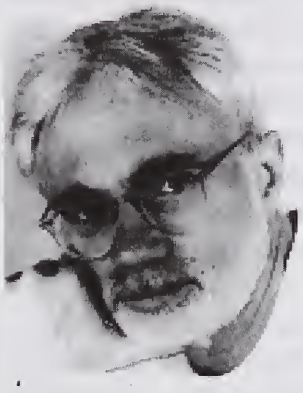
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NOTES ON THE PROGRAM

John Adams (b.1947)
Harmonielehre

First performance: March 21, 1985, San Francisco Symphony Orchestra, Edo de Waart cond. *Only previous BSO performances (of Part I only)*: January 1993, Robert Spano cond.

In 1985, when Edo de Waart led the San Francisco Symphony in the world premiere of *Harmonielehre*, which was commissioned by that orchestra, John Adams was then in his fourth and final year as the San Francisco Symphony's first composer-in-residence, and just beginning to be known nationally as an interesting "younger" composer.



Now he is a figure with an international reputation, and he gets the largest number of orchestral performances of any American composer. The forty-minute *Harmonielehre* has by now been played all over the United States by orchestras major and minor as well as by student ensembles, and it has been heard and acclaimed in Japan, Australia, Western Europe, and the lands of the former Soviet Union. His Violin Concerto won the prestigious and lavishly funded Grawemeyer Award, and his operas *Nixon in China* and *The Death of Klinghoffer*, both powerfully contemporary in subject matter, have established him as a significant opera composer. Most recently he has been acclaimed for his rethinking of the Nativity story in his oratorio *El Niño*.

But the path to *Harmonielehre* was not easy. The work turned out to be the resolution of a major compositional crisis in Adams's life. Around 1981, Adams described himself as "a minimalist who is bored with minimalism." Musical minimalism is a style based on repetition and consonance. In the hands of composers as imaginative as John Adams and Steve Reich, it has fascinating and delightful possibilities. But Adams was worried about being dead-ended.

Yet it is one thing for an artist to know that it is time to move and quite another to discover where and how to move. Adams found himself deeply mired in a crisis of language. Add to this intrinsic problem the fact that after *Harmonium*, a work that caused a considerable stir and made Adams a much talked-about composer, certainly within the profession, expectations for his next big orchestral work were high. So, therefore, was the pressure. For a whole year he could keep nothing he wrote, abandoning a project for the Santa Fe Chamber Music Festival, and making what seemed an unending series of false starts during the first eight months of work on his San Francisco Symphony commission. Then, one night, he had a dream in which, as he told Jonathan Cott in an interview, he saw himself "driving across the...Bay Bridge, and looking out saw a huge tanker in the bay. It was an image of immense power and gravity and mass. And while I was observing the tanker, it suddenly took off like a rocket ship with an enormous force of levitation. As it rose out of the water, I could see a beautiful brownish-orange oxide on the bottom part of its hull. When I woke up the next morning, the image of those huge [E minor chords with which the work begins] came to me, and the piece was off like an explosion."

For three months Adams worked like a man possessed. Pages were dispatched to San Francisco's Davies Symphony Hall one, two, three at a time, the work being finished in March 1985, the month of the premiere. Verdi once wrote, "*Torniamo all'antico; sarà un progresso.*" It sounds unbearably corny, but Adams had found his future by looking into the past. In *Harmonielehre*, the long periods of harmonic stasis in his earlier scores gave

way to music with a more pronounced sense of motion and punctuation. A musician of wide culture, he has never shared his minimalist colleagues' disdain for the central tradition of Western music. "I don't try to turn my back aggressively on the past," he says, "I try to embrace it."

The title *Harmonielehre* is itself a handshake across seven decades. *Harmonielehre* is the name of one of the great books on music, a rich mix of practical instruction and theoretical speculation, first published in 1911 by Arnold Schoenberg and dedicated "to the hallowed memory of Gustav Mahler." *Lehre* pertains to what is taught. But Adams was thinking more about *learning* harmony. "I also thought about harmony in the human, the psychological sense, about living with oneself, about balance in life."

Harmonielehre is in three parts, the first of which accounts for a little more than half the work. Adams thinks of Part I as a huge symphonic movement, or perhaps a single-movement symphony like the Sibelius Seventh. The metrical patterns change constantly, but for a long time the pounding beat with which *Harmonielehre* opens is unchangeably present. It is not until nearly halfway through that the tempo relaxes for an episode of slower music which Adams describes as being "full of *Sehnsucht*" (yearning). The final section is a synthesis of the long lyric lines typical of the middle of the movement and the insistent motoric energy of its opening.

The second, slow movement is called "The Anfortas Wound." This is not the Amfortas of Wagner's *Parsifal*, but his prototype in *Li Contes del Graal* by the late-12th-century poet Crêtien de Troyes, of Champagne. Wagner's Amfortas is wounded in his side, like Christ on the cross, but Crêtien's Anfortas sustained his unhealing wound in the testicles. "He was wounded," Adams points out, "due to pride, to *hubris*, and the wound caused impotence. The Anfortas Wound is a piece about sickness and infirmity, physical and spiritual."

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Muted cellos, a sonority borrowed from the Sibelius Fourth and which Adams calls "the key to that symphony," begin this very slow music, playing an expressive rising melody against a background of a softly rolling kettledrum and four-times-divided basses. The harmonies revolve like an agonizingly slow kaleidoscope. In striking contrast to the first movement, the meters are regular rather than fluid—numbingly regular, which for Adams is part of the imagery of sickness and confinement, "one day after another, just rolling on."

The third movement also begins with slow music, but where the second movement is wracked, this music brings healing. The title is "Meister Eckhardt and Quackie." Meister Eckhardt is the common name for Eckhardt von Hochheim, a 13th-century mystic whose chief subject was the soul's union with God. Quackie was the baby name for the Adams's daughter Emily, nine months old when her father completed *Harmonielehre*. Adams speaks of two principal generating images for this work—the first the dream about the tanker, the other a vision of Meister Eckhardt "floating through the firmament with a baby on his shoulder." Quackie is the archetypical child but also a homunculus. The score includes a note: "Quackie, who is still too young to walk, rides upon Meister Eckhardt's shoulder as they glide among the heavenly bodies. Quackie whispers the secret of grace into Meister Eckhardt's ear."

"At the end," says Adams, "there's an extended passage during which a tremendous harmonic struggle takes place with the different tonalities vying for dominance. Now, in a more traditionally worked-out tonal piece, there would be a modulatory sequence that would present the outcome in a rather dialectical way. But in this case I simply place the keys together, as if in a mixer, and let them battle it out. And finally E-flat wins through its strength, and this moment seems like an epiphany."

—Michael Steinberg

Pyotr Ilyich Tchaikovsky (1840-1893)
Piano Concerto No. 1 in B-flat minor, Opus 23

First performance: October 25, 1875, Boston Music Hall, B.J. Lang, cond., Hans von Bülow, soloist. *First BSO performances*: February 1885, George Henschel cond., B.J. Lang, soloist (though this was preceded by a performance of just the first movement on March 15, 1883, in Fitchburg, MA, with the same conductor and soloist). *First Tanglewood performance*: July 29, 1947, Serge Koussevitzky cond., Ella Goldstein, soloist. *Most recent Tanglewood performance*: August 4, 2000, Seiji Ozawa cond., Van Cliburn, soloist.



Nikolai Grigorievich Rubinstein, who Tchaikovsky hoped would be the first to play his B-flat minor piano concerto and who did actually conduct the premiere of his first four symphonies, of *Eugene Onegin*, and of a whole run of shorter works including *Romeo and Juliet*, *March Slave*, *Francesca da Rimini*, the Suite No. 1, *Capriccio italien*, and the Variations on a Rococo Theme for cello and orchestra, was born in Moscow in 1835, trained in law as well as in music, and was director of the Moscow Conservatory from its founding in 1866 until his death in 1881. He was younger brother to Tchaikovsky's teacher, the famous Anton Rubinstein, generally not quite so highly esteemed as a pianist, but considered the better conductor and teacher of the two. The list of Tchaikovsky premieres he led between 1866 and 1880 tells its own story of the closeness of the two men, but their encounter over the B-flat minor piano concerto was a disaster, Tchaikovsky having gone to Rubinstein for advice ("he was not only the best pianist in Moscow but also a first-rate all-round musician," wrote Tchai-

kovsky) only to be told that his work was "worthless and unplayable...beyond rescue... bad, vulgar...," leaving the composer astonished and outraged.

The premiere took place far from home, in Boston's Music Hall, now the Orpheum Theatre on Washington Street. Hans Guido von Bülow, ten years older than Tchaikovsky, had a distinguished double career as pianist and conductor. He had been articularly associated with the Wagnerian movement, had led the premieres of *Tristan* and *Meistersinger*, and would later become an important interpreter of Brahms and give the young Richard Strauss his first lift up the career ladder. Von Bülow's young wife Cosima, daughter of Franz Liszt, had by degrees left him for Wagner during the second half of the '60s, and, much embittered, he retired from the concert stage for some years. He resumed his career in 1872 and in March 1874 gave a recital at the Bolshoi Theater in Moscow. Tchaikovsky was stirred by the combination of intellect and passion in von Bülow's playing; von Bülow, in turn, liked Tchaikovsky's music. Soon after, he took the opportunity of smuggling a good word for Tchaikovsky into an article on Glinka's *A Life for the Tsar*:

> At the present moment we know but one other who, like Glinka, strives and aspires, and whose works—although they have not yet attained to full maturity—give complete assurance that such maturity will not fail to come. I refer to the young professor

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> of composition at the Moscow Conservatory—Tchaikovsky. A beautiful string quartet of his has won its way in several German cities. Many other works by him merit equal recognition—his piano compositions, two symphonies, and an uncommonly interesting *Romeo and Juliet* Overture, which commends itself by its originality and its luxuriant melodic flow. Thanks to his many-sidedness, this composer will not run the danger of being neglected abroad as Glinka was.

Von Bülow was happy to accept the dedication in Rubinstein's stead and made arrangements to introduce the "Grand Concerto (Op. 23) in B-flat," as the program had it, at the fifth of a series of concerts in Boston. The audience was informed that

> the above grand composition of Tschaikowsky, the most eminent Russian maestro of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest.

Von Bülow sent the composer a telegram announcing the triumphant reception of the concerto, and Tchaikovsky spent most of his available cash, of which just then he had very little, on a return message. Von Bülow consolidated his success by repeating the concerto at his matinee five days later and upon his return to Europe introduced it as speedily as possible in London and at other musical centers. The Boston concert was a strenuous one for von Bülow, who also played the *Moonlight* Sonata and Liszt's version with orchestra of Schubert's *Wanderer* Fantasy. (There were also overtures by Spohr and Beethoven, and Mendelssohn's Wedding March to finish up with.) And one does wonder what it all sounded like with B.J. Lang's orchestra with four first violins!

The music needs no explication. Listeners of sufficient antiquity will remember that the theme of the introduction flourished in the early '40s as a pop song; the title was "Tonight we love," and the meter was stretched on the rack from three beats in the measure to four. Tchaikovsky himself had borrowed two of the concerto's other melodies: the hopping theme that starts the Allegro is a song traditionally sung by blind beggars in Little Russia, while the scherzo-like interlude in the middle of the second movement is a song, "*Il fau s'amuser, danser et rire*," from the repertoire of Désirée Artôt, a superb Belgian soprano whom Tchaikovsky courted briefly in the winter of 1868-69.

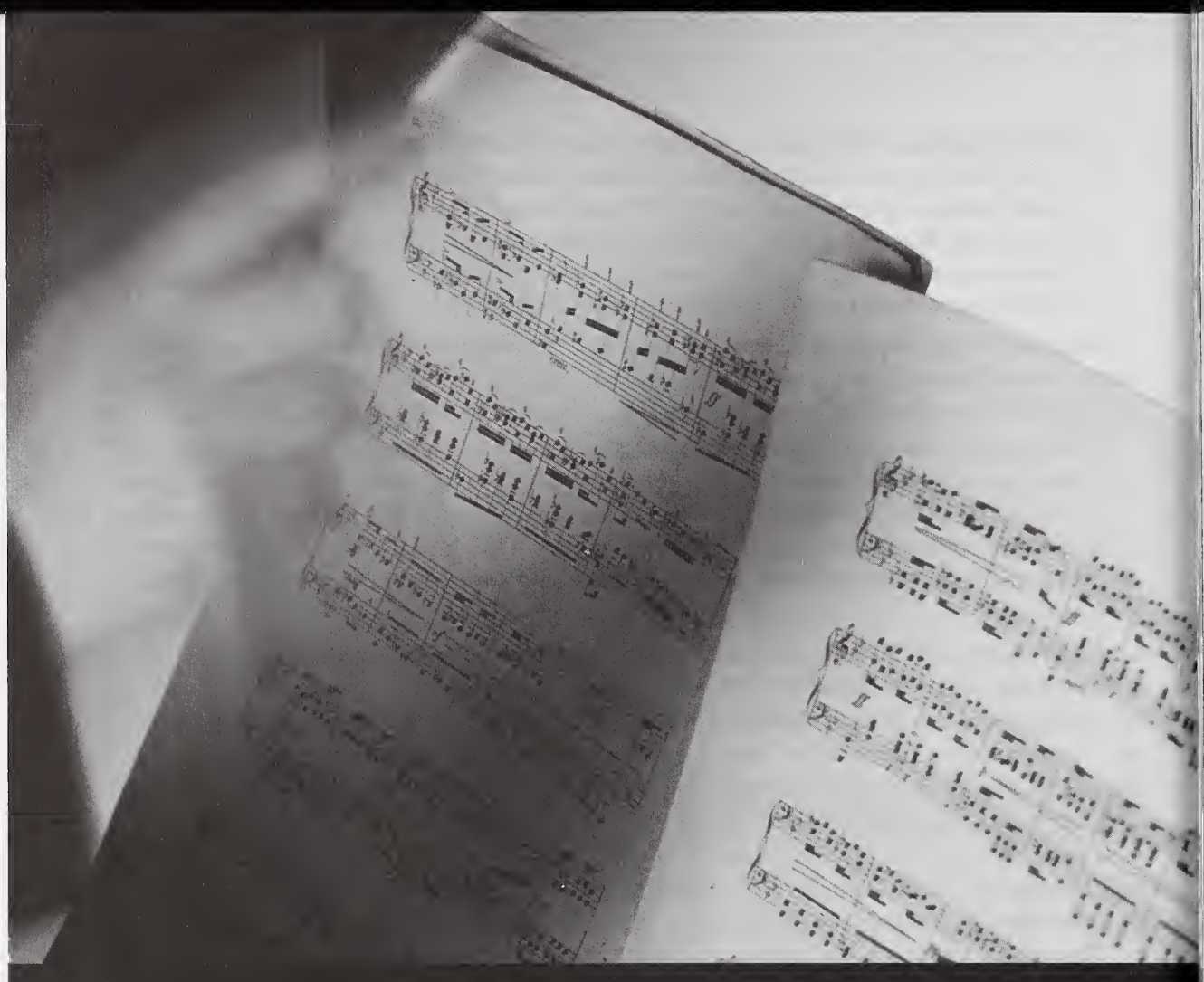
—Michael Steinberg

GUEST ARTISTS

Edo de Waart



Edo de Waart is chief conductor of Netherlands Opera and chief conductor of the Netherlands Radio Philharmonic (a post he has held since 1989), and was artistic director of the Netherlands Radio and Television Music Centre. In January 1993 he was appointed chief conductor/artistic director of the Sydney Symphony. Previous appointments have included music directorships of the Rotterdam Philharmonic, San Francisco Symphony, and the Minnesota Orchestra. Edo de Waart conducted many successful projects in Sydney, including cycles of the complete Beethoven and Mahler symphonies and concert performances of Wagner's *Ring*, a project that started in 1995 and culminated in performances of *Götterdämmerung* as part of the 2000 Sydney Olympic Arts Festival. He conducted the Sydney Symphony at the opening ceremony of the 2000 Sydney Olympic Games. Tours with the orchestra included Europe, the United States, and the Far East. Future plans with the Netherlands Radio Philharmonic include tours to Europe and the United States as well as numerous radio and television projects. Mr. de Waart has ap-



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peared regularly as guest conductor with all of the leading symphony orchestras in Europe and the United States. As an opera conductor, he led a highly regarded Wagner *Ring* cycle in 1985 in San Francisco and has conducted at Bayreuth and Covent Garden. He conducted John Adams's *Nixon in China* at the Brooklyn Academy of Music and at Netherlands Opera in 1987-88. Recent productions include *Peter Grimes*, *Parsifal*, *The Trojans*, *Werther*, *Salome*, *Lohengrin*, and *Jenůfa* with the Netherlands Radio Philharmonic, *Boris Godunov* for Geneva Opera, *Der Rosenkavalier* for the Opéra de Bastille, *The Magic Flute* and *The Marriage of Figaro* for the Metropolitan Opera, *Figaro* for the Salzburg Festival, and *Béatrice et Bénédict* for Santa Fe Opera. Projects for this season include performances of *The Makropulos Affair*, *Madama Butterfly*, and *Fidelio* for Netherlands Opera. He returns to the Metropolitan Opera in 2005. Edo de Waart's discography includes recordings with the Royal Concertgebouw, Netherlands Radio Philharmonic, Sydney Symphony, Rotterdam Philharmonic, San Francisco Symphony, Minnesota, and London Philharmonic orchestras, as well as the Netherlands Wind Ensemble. Born in Holland, Mr. de Waart studied oboe, piano, and conducting at the Music Lyceum in Amsterdam and, upon graduating, became associate principal oboe of the Concertgebouw Orchestra. Two years later, at the age of twenty-three, he won the Dimitri Mitropoulos Conducting Competition in New York, leading to a year as assistant conductor to Leonard Bernstein at the New York Philharmonic. He then was appointed assistant conductor of the Concertgebouw Orchestra, later becoming conductor of both the Rotterdam Philharmonic and the Netherlands Wind Ensemble. Edo de Waart's BSO debut came at Tanglewood in July 1973. Most recently he conducted the orchestra here in Brahms's *A German Requiem* in July 1999.

Yefim Bronfman



Widely regarded as one of the most talented virtuosos performing today, pianist Yefim Bronfman has won critical acclaim and enthusiastic audiences worldwide for solo recitals, orchestral engagements, and a rapidly growing catalogue of recordings. Among many orchestral engagements, Mr. Bronfman's 2002-03 season included performances of both Brahms concertos with the Bavarian Radio Symphony Orchestra and Lorin Maazel in Japan and at Carnegie Hall, and appearances with the Berlin Philharmonic, the Cleveland Orchestra, the Israel Philharmonic, the National Symphony, the Philadelphia Orchestra, the Philharmonia Orchestra, the Pittsburgh Symphony, and the Royal Concertgebouw Orchestra. Last fall, Mr. Bronfman toured North America with violinist Gil Shaham and cellist Truls Mørk. In March he joined Mstislav Rostropovich, Yuri Bashmet, and musicians of the New York Philharmonic for a performance of Krzysztof Penderecki's Sextet at Avery Fisher Hall. In the spring, he embarked on a solo recital tour that included stops in Rome, Berlin, Milan, Vienna, Amsterdam, Los Angeles, Chicago, Washington, and New York. An exclusive Sony Classical recording artist, Mr. Bronfman has won widespread praise for his solo, chamber, and orchestral recordings. He won a Grammy Award in 1997 for his recording of the three Bartók Piano Concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. Yefim Bronfman immigrated to Israel with his family in 1973. He made his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978, his Washington recital debut in March 1981 at the Kennedy Center, and his New York recital debut in January 1982 at the 92nd Street Y. Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušny, Leon Fleisher, and Rudolf Serkin. Yefim Bronfman became an American citizen in July 1989. He made his BSO debut at Symphony Hall in January 1989 and his Tanglewood debut in August 1990. His most recent BSO performance was at Tanglewood in July 2001. In July 2002 he was soloist here in the New York Philharmonic's performance of Beethoven's *Emperor* Concerto, part of Kurt Masur's final performance as that orchestra's music director.


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Sunday, August 10, at 2:30
THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT

Regretfully, Edo de Waart is unable to be at Tanglewood this week because of illness. We are fortunate that conductor **CHRISTOF PERICK** was available to replace Mr. de Waart at short notice. Please note that the program for this afternoon's concert remains unchanged.

Christof Perick



The 2002-03 season was Christof Perick's second as music director of the Charlotte Symphony. Additionally, he was principal guest conductor of the Dresden Semper Oper through the 2002-03 season, and has held posts as music director with the Niedersaechsisches Staatsorchester and Staatsoper in Hannover, Germany, from 1993 to 1996; the Los Angeles Chamber Orchestra from 1992 to 1995; the Badische Staatskapelle Karlsruhe from 1977 to 1986; and the Rundfunk-Sinfonieorchester Saarbrucken from 1974 to 1977. In recent seasons, Mr. Perick's engagements have included productions with the Dresden Semper Oper and the Hamburg Staatsoper; engagements in North America with the New York Philharmonic and the Los Angeles Philharmonic; the symphony orchestras of Boston, Saint Louis, Cincinnati, Houston, Dallas, Indianapolis, Atlanta, Detroit, Seattle, Milwaukee, Phoenix, Charlotte, San Antonio, San Diego, Montreal, and Toronto; Washington's National Symphony Orchestra, the Los Angeles Chamber Orchestra, and summer festivals including the Mostly Mozart Festival at New York's Lincoln Center and the Grant Park Music Festival in Chicago. Mr. Perick also conducted the first United States tour of the Bundesjungendorchester, Germany's leading youth orchestra. At New York's Metropolitan Opera, Christof Perick has conducted productions of *Fidelio, Tannhäuser, Die Frau ohne Schatten, Hansel and Gretel*, and *Die Meistersinger*. He has also led productions including *Der fliegende Holländer* and *Parsifal* with Lyric Opera of Chicago and *Der fliegende Holländer* with San Francisco Opera, as well as Los Angeles Music Center productions of *Così fan tutte* and *Ariadne auf Naxos*. Recent productions abroad include Puccini's *Il trittico*, Strauss's *Die schweigsame Frau*, *Salome*, and *Capriccio*, Wagner's *Parsifal* and *Tristan und Isolde*, and Beethoven's *Fidelio* in Dresden, as well as a *Ring* cycle at Hannover and concerts with the Orchestre National de France, Orchestre National de Lyon, and Orchestre Philharmonique de Montpellier. Christof Perick makes his Tanglewood debut with this concert. He made his Boston Symphony debut in March 1991 with music of Wagner, Mozart, and Strauss, then returned to the BSO podium at Symphony Hall with a program of Brahms, Haydn, and Kurt Weill in January 1995.

2003 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
One Hundred and Twenty-second Season, 2002-2003

Sunday, August 10, at 2:30
THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT

EDO DE WAART conducting

ALL-STRAUSS PROGRAM

Serenade in E-flat for Thirteen Wind Instruments, Opus 7

Four Last Songs

Frühling [Spring]
September
Beim Schlafengehen [Upon Going to Sleep]
Im Abendrot [In Evening's Glow]

RENÉE FLEMING, soprano

Texts and translations begin on page 46.

INTERMISSION

An Alpine Symphony, Opus 64

Night—Sunrise—The Ascent—Entry into the Wood—Wandering by the Brook—At the Waterfall—Apparition—On Flowery Meadows—On the Alm—Through Thicket and Undergrowth on the Wrong Path—On the Glacier—Dangerous Moments—On the Summit—Vision—The Fog Rises—The Sun Gradually Becomes Obscured—Elegy—Calm Before the Storm—Thunderstorm. Descent—Sunset—Dying Away of Sound—Night

Please note that this season's retiring Boston Symphony Orchestra members will be acknowledged on stage at the end of this concert (see next page).

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Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

Farewell, Thanks, and All Best

Four members of the Boston Symphony Orchestra are leaving the BSO this year, representing 120 years of cumulative commitment to the BSO. Double bass player Robert Olson, who joined the BSO in 1967, retired at the end of the 2002-2003 subscription season, after 36 years of service to the orchestra. Cellist Carol Procter, who joined the orchestra in 1965, and cellist Joel Moerschel, a BSO member since 1970, will retire from the orchestra at the end of the 2003 Tanglewood season, after 38 and 33 years of service, respectively. Piccolo player Geralyn Coticone, who joined the BSO in 1990, also leaves the orchestra at the end of the 2003 Tanglewood season, after 13 years of service.



Bass player **Robert Olson** was born in Lake City, Minnesota, and studied at the University of Minnesota with Ray Fitch and Robert Jamieson. After eleven years with the Minneapolis Symphony and four summers with the Santa Fe Opera Company, he moved to Boston, where he became a member of the Boston Symphony Orchestra's bass section in 1967. Mr. Olson has been a member of the Incredible String Quartet, the St. Paul Chamber Orchestra, and the Kansas City Philharmonic. Bob plans to spend his retirement years pursuing his new hobbies of woodworking and double bass making.

Cellist **Carol Procter** joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the BSO she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City, and raised in Dedham, Massachusetts, Ms. Procter studied with Ronald Leonard at the Eastman School of Music and with Alfred Zhigera at the New England Conservatory of Music, where she received



her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center in 1965, and was a participant in the Boston Symphony's cultural exchange program with the Japan Philharmonic during the 1969-70 season. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has on several occasions been a soloist with the Boston Pops. She plans to continue teaching and mentoring young musicians. Ms. Procter has been a guest lecturer at Tufts University since 1998 on the subject of energy healing and plans to expand her practice in this field. She is also certified as a facilitator of "Transformational Breathwork" and "The Work" of Byron Katie.





Born in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Studies with Ronald Leonard at the Eastman School of Music led to a bachelor of music degree with distinction and a performer's certificate. In addition to his commitments with the Boston Symphony Orchestra, with which he has played since 1970, Joel has performed on numerous occasions as a soloist, chamber musician, and contemporary music cellist with the Wheaton Trio, the Francesco and Amici string quartets, Boston Musica Viva, and Collage New Music. He has also served on the music faculties at Wellesley College and Wheaton College.

For the past few years, BSO piccolo player **Geralyn Coticone** has been on leave battling a medical condition called focal dystonia. Unfortunately, despite all of her intense efforts, she will be leaving the BSO at the end of the 2003 Tanglewood season, as there is currently no known cure for this condition. A native of Cherry Hill, New Jersey, Geralyn studied flute with Kazuo Tokito and former BSO principal flute Doriot Anthony Dwyer, earning her bachelor's degree from Boston University. After a year of playing flute in such New York groups as the New York Chamber Symphony and the Mostly Mozart Orchestra, she joined the National Symphony Orchestra as its piccoloist in 1988, leaving there to join the Boston Symphony Orchestra in the fall of 1990. Geralyn was a participant in the Casals Festival in San Juan; gave the world premiere of Ezra Laderman's Concertante with the National Symphony; and in 1994 was soloist with the BSO in a Vivaldi piccolo concerto. In addition, Geralyn is on the faculty at the Boston Conservatory of Music.



We extend our sincere appreciation and best wishes to this year's departing players for their dedication and devotion to the Boston Symphony Orchestra and to the entire musical community of Boston. We wish them well in all their future endeavors.

2003 season

DAYS IN THE Arts

Each summer Days in the Arts (DARTS) gives nearly 400 students from diverse backgrounds the chance to spend a week in the Berkshires immersed in the arts. Open to middle school students, DARTS helps children explore the many ways the arts can enrich their lives. DARTS participants select a subject for intensive study and may spend the morning painting or sculpting, dancing in a studio, singing with a choral group, or rehearsing with an instrumental ensemble. In the afternoons they visit Berkshire cultural organizations such as Tanglewood, Jacob's Pillow, the Norman Rockwell Museum, or Shakespeare & Co. Individual, corporate, and foundation support is essential to the continuation and success of Days in the Arts. For more information about contributing to DARTS, contact Judi Taylor Cantor, Director of Individual and Planned Giving, at Tanglewood, at 413-637-5260. For information about participating in DARTS, contact the Days in the Arts office at 413-637-5375.



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AT TANGLEWOOD

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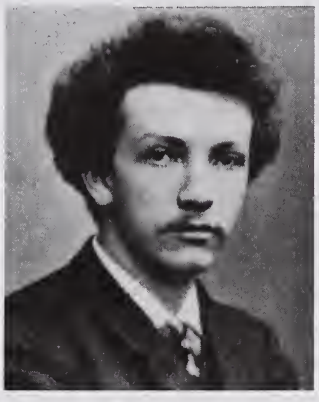
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NOTES ON THE PROGRAM

Richard Strauss (1864-1949)
Serenade in E-flat for Thirteen Wind Instruments, Opus 7

First performance: November 27, 1882, Dresden, Franz Wüllner cond. *This is the first performance by the Boston Symphony Orchestra.*

Seventy-eight years come between Strauss's first composition and his last. The first was a *Schneider-Polka*, a "Tailor's Polka," which the six-and-a-half-year-old boy could play at the piano—he had after all been taking lessons for two and-a-half years—but which he had to get his father to write down for him. The last was a song, "*Malven*" (*Mallows*), composed in November 1948 for the great Maria Jeritza, who kept it to herself so that it came to light only in 1986 when her papers were auctioned by Sotheby's in New York.



Here we have Strauss at eighteen. Wagner was still alive when Strauss wrote his Opus 7 Serenade. Brahms would compose his Third Symphony the following summer. Verdi's *Otello* was still four years in the future, Tchaikovsky was about halfway between his Fourth and Fifth symphonies, and Mahler had not yet begun his career as a symphonist. The Berlin Philharmonic was founded in 1882, and so was the American Baseball Association. Franklin Roosevelt was born that year (he died on the day Strauss completed *Metamorphosen*, in 1945).

In 1882 Strauss had not yet emerged as Richard Strauss. I cannot imagine anyone guessing the composer of the E-flat major Serenade for Winds just by listening. If not



quite as dazzling as Mozart and Mendelssohn, two masters who left their mark on the Serenade, Strauss was an extraordinarily accomplished and confident teenager, and this one-movement work is music of charm as well as skill. The Strauss most of us know best—the tone poems of the 1880s and 1890s, and the operas from the early years of the twentieth century—is full of Wagner, and in 1882 that particular magic had not yet made its effect on his work.

Strauss's father, Franz, was principal horn in the orchestra of the Bavarian Court Opera in Munich for forty-nine years. One reads that his playing of the solos in the Wagner operas was heartbreakingly beautiful. He loathed every note of them. He detested Wagner the man (as well as Hans von Bülow, cuckolded by Wagner and conductor of the first performances of *Tristan* and *Meistersinger*, both at Munich, no less), and he feared and hated the whole current of modernism that Wagner stood for. Young Richard, therefore, was brought up in a strictly classical orthodoxy. He made little of *Tannhäuser*, *Lohengrin*, and *Siegfried* when he saw them as a boy. At seventeen, having barely arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, he secretly studied the score of *Tristan* against his father's orders. More than sixty years later he recalled how he had "positively wolfed it down as though in a trance," but he had not yet internalized it to the point that it influenced his own compositions. Full and final

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conversion came in 1885 through his friendship with Alexander Ritter, a passionate Wagnerian who set himself the task of turning Strauss toward "the music of the future."

As for Franz Strauss, who lived until 1905, he enjoyed his son's success, but not the music that brought that success. (He heard the *Symphonia domestica*, an experience he likened to having one's pants full of June bugs, but was spared *Salome*.) But in one way or another, he left his mark on this Serenade. Its sweet classicism is a tribute to his paternal influence, and having grown up in the house of the most admired brass player in Europe must have had some bearing on Strauss's lifelong flair for wind music.

The Serenade is short as well as sweet. A single movement, it takes perhaps nine minutes in performance. The tempo is Andante, and the metronome mark of 56 to the eighth-note makes it clear that Strauss means a leisurely Romantic Andante, not a fluid Classical one. The sonority brings Mozart to mind. The thirteen winds are not exactly those of Mozart's so-called Thirteen-Wind Serenade (actually for twelve winds with string bass), but it is probably inevitable that we think of Mozart when we hear music for wind ensemble written with so beautiful a sense of euphony. The soft-edged lyricism of the music itself suggests Mendelssohn, especially in the opening phrases.

The score, which Strauss dedicated to his "highly revered teacher, Royal Bavarian Court Kapellmeister Fr. W. Meyer," calls for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, and four horns. Strauss indicates that a bass tuba may be substituted for the contrabassoon; quixotically, he also asks for a double bass to reinforce the tonic chord in the last two measures only. Norman Del Mar comments on the (terrible) tuba idea that it indicates only the relative rarity of contrabassoons in German orchestras in the 1880s; as for the double bass, this strange request is generally ignored.

Strauss sets out to write a sonata movement, and in due course a contrasting theme for the clarinets appears in the dominant. The exposition closes with the most formal of

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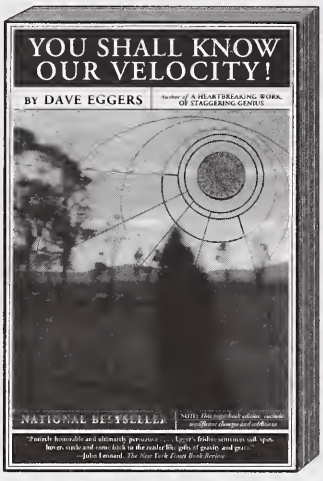


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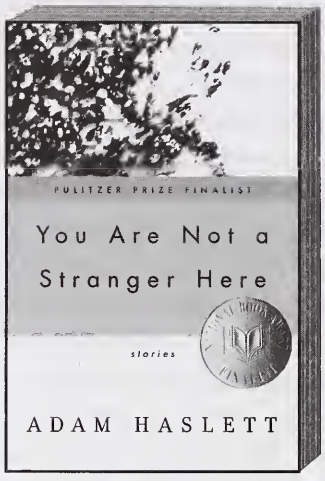
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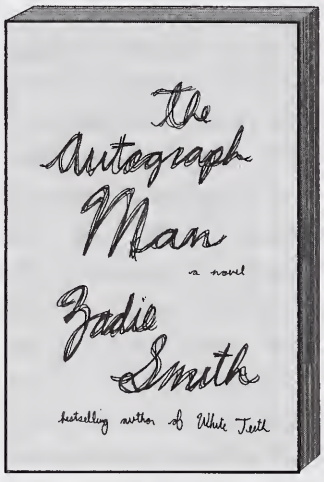
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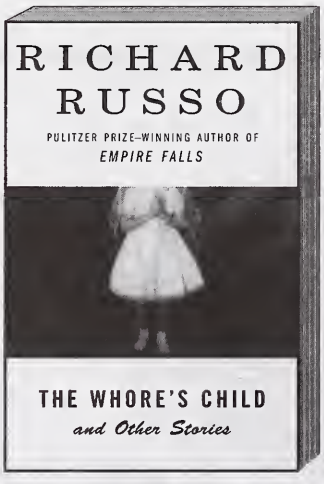
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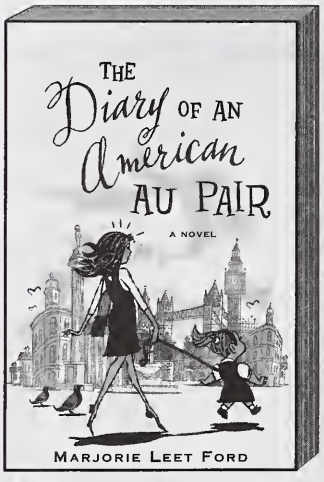
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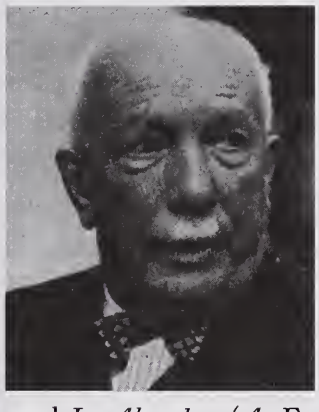
cadences. The "development" is not exactly that; rather, a kind of recitation for the oboe over a descending bass leads to some reflection on the second theme, after which, quickly and quite grandly, Strauss prepares the return to the recapitulation. Its beginning is beautifully re-scored for a rich bunching of horns and bassoons. Strauss's imagination for sound yields beguiling results throughout. The flute conducts this delightful piece to its close.

—Michael Steinberg

Richard Strauss
Four Last Songs

First performance: May 22, 1950, Philharmonia Orchestra, London, Wilhelm Furtwängler cond., Kirsten Flagstad, soprano. *First Tanglewood performance*: August 24, 1979, New York Philharmonic, Zubin Mehta cond., Montserrat Caballé, soprano. *First BSO performance*: July 8, 1983, Tanglewood, Seiji Ozawa cond., Leontyne Price, soprano. *Most recent Tanglewood performance*: August 26, 2000, André Previn cond., Felicity Lott, soprano.

We move forward sixty-eight years to the Four Last Songs. In 1947, when he made the first sketches for *Im Abendrot,* Strauss went to London, where Sir Thomas Beecham had organized a festival of his music. At a press conference a young reporter asked the eighty-three-year-old composer about his plans for the future. "Oh," said Strauss, never one to waste words, "to die." Not quite two years later he realized that plan, remarking to his daughter-in-law that death was just the way he had composed it at twenty-five in his tone poem *Death and Transfiguration.* But first there was work to be done—the composition of a Duet-Concertino for clarinet, bassoon, and orchestra, and the writing of five songs.*



The world in which he had grown up and in whose artistic life he had played such a prominent part had collapsed about him. He was in poor health, tired, discouraged, but when he read *Im Abendrot* (*At Evening Glow*) by the Romantic poet von Eichendorff, he was deeply moved. Its description of an old couple who have, hand in hand, traversed sorrow and joy, and who are now looking at what is perhaps death, perfectly fit the Strausses' own situation in the fifty-fourth year of their marriage. To his Eichendorff song, which alludes softly to *Death and Transfiguration* in its last bars, he added three songs to verses by Hermann Hesse—no less inspired than *Im Abendrot,* particularly *Beim Schlafengehen* (*Upon Going to Sleep*), in which a poem of three stanzas becomes a song with four, the third, wordless one being sung by a solo violin. Pauline Strauss had been a renowned soprano in her youth, and the sound of the soprano voice was the one sound Richard loved even more than that of the French horn. Like Franz Strauss, the horn player, Pauline, the soprano, was difficult, but her husband loved her steadfastly and he said so in many of his compositions. All the lovely soprano lines he wrote are one unending love song to her, and *Im Abendrot*—but indeed the whole set of four songs—is the last of these love letters.

—Michael Steinberg

Text and translation begin on the next page.

*Five? Yes: Strauss kept and orchestrated four songs, the ones now known as the Four Last (not his title of course), but sent a fifth, with piano accompaniment only, to Maria Jeritza, the Czech soprano who had sung so gloriously in many of his operas. Jeritza, who, concealed behind her married name, is also the dedicatee of *September*, kept that fifth song, *Malven* (*Mallows*), to herself, and it came to light only after her death in 1982.

RICHARD STRAUSS

Vier letzte Lieder

Frühling
In dämmrigen Grüften
Träumte ich lang
Von deinem Bäumen und blauen Lüften,
Von deinem Duft und Vogelsang.

Nun liegst du erschlossen
In Gleis und Zier,
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockst mich zart,
Es zittert durch all meine Glieder
Deine selige Gegenwart!

—Hermann Hesse

September
Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er die
Müdgeword'nen Augen zu.

—Hermann Hesse

Beim Schlafengehen
Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht,
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

—Hermann Hesse

Four Last Songs

Spring
In dusk-dim vaults
I've long dreamed
of your trees and blue skies,
of your fragrance and bird-song.

Now you lie disclosed,
glittering, adorned,
bathed in light
like a miracle before me.

You know me once again,
you beckon to me tenderly,
your blessed presence
sets all my limbs trembling!

September
The garden mourns,
the cooling rain falls upon the flowers.
The summer shudders,
silently facing his end.

Leaf after golden leaf drops down
from the high acacia tree.
Summer, surprised and weak,
smiles at the fading garden-dream.

Yet he lingers still,
among the roses, yearning for rest.
Slowly he closes
his wearied eyes.

Upon Going to Sleep
Now the day has made me weary:
let the starry night gather up
my ardent longings, lovingly,
as it would a tired child.

Hands, leave off all your toil,
mind, put aside all your thoughts:
all my senses long
to settle, now, into slumber.

And the soul, unencumbered,
wants to soar in free flight
into night's magic realm,
to live deeply, a thousandfold.

Im Abendrot
Wir sind durch Not und Freude
Gegangen Hand in Hand:
Vom Wandern ruhen wir
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und lass sie schwirren,
Bald ist es Schlafenszeit,
Dass wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde—
Ist dies etwa der Tod?

—Josef von Eichendorff

In Evening's Glow
Through pain and joy
we've traveled hand in hand;
let's rest from wandering, now,
above the quiet land.

Around us the valleys are waning,
already the sky is darkening,
yet, still, two larks, dream-seeking,
soar upward into the air.

Step close and let them fly,
it's nearly time for sleep:
lest we lose our way
in this solitude.

O spacious, silent peace,
so deep in evening's glow!
How travel-weary we are—
Could this perhaps be death?

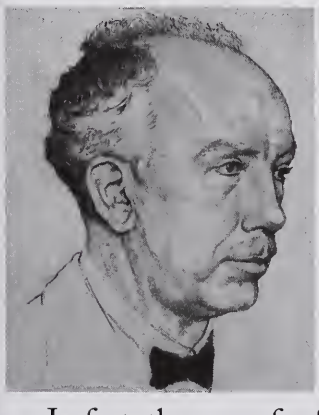
—translations by Marc Mandel

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Richard Strauss
An Alpine Symphony, Opus 64

First performance: October 28, 1915, Orchestra of the Dresden Hofkapelle, Strauss cond., Berlin. *First BSO performances*: December 1925, Serge Koussevitzky cond. *First Tanglewood performance*: July 10, 1987, Edo de Waart cond. *Only other Tanglewood performance*: July 12, 1996, Seiji Ozawa cond.

Born in Munich, Richard Strauss secured his reputation as the leading German composer of his time with the series of orchestral tone poems that included, between 1886 and 1903, *Macbeth*, *Don Juan*, *Death and Transfiguration*, *Till Eulenspiegel's Merry Pranks*, *Thus Spake Zarathustra*, *Don Quixote*, *Ein Heldenleben* ("A Hero's Life"), and—adding insult to injury, as far as his critics were concerned, after he had portrayed himself as *Heldenleben*'s composer-hero—the *Symphonia domestica*, in which the resources of his huge orchestra were employed to depict a typical day in the life of the composer's family, complete with screaming baby, family feud, and extended romantic reconciliation. It would be another dozen years before Strauss finished the last of his tone poems: *An Alpine Symphony* would only be composed (1911-15) after he had turned his attention to opera, completing *Salome*, *Elektra*, and *Der Rosenkavalier* (*Ariadne auf Naxos* being at that time a work in progress).



In fact, the germ for Strauss's final large-scale purely symphonic work can be traced to a boyhood mountain-climbing expedition during which his group lost its way heading up and was drenched in a storm coming down. Later, in 1900, following the completion of *Heldenleben*, Strauss wrote his parents that he had an idea for a symphonic poem "which would begin with a sunrise in Switzerland." But he finally began sketching the work only after using the royalties from *Salome* to build his Alpine villa at Gar-

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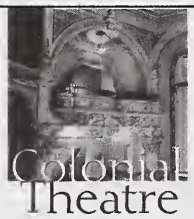


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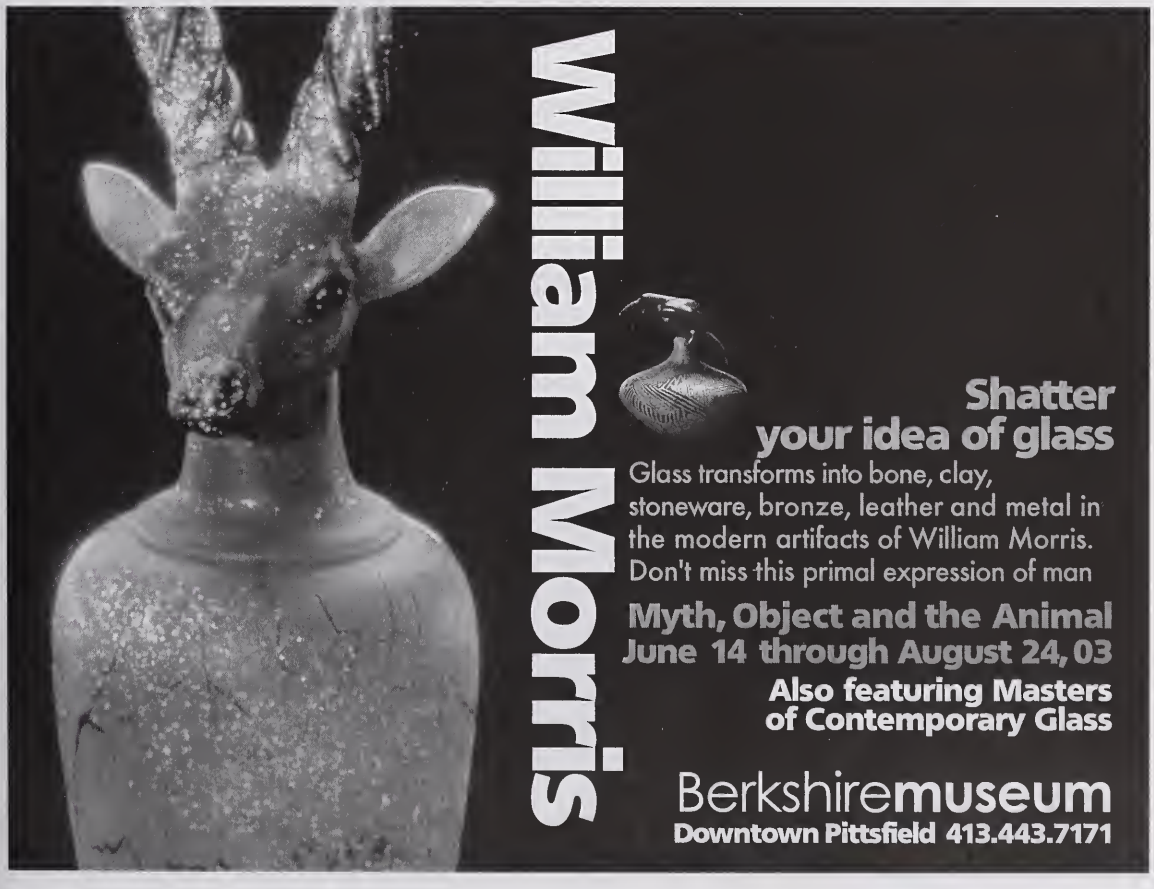


misch in 1908. (He and his wife, the soprano Pauline de Ahna, lived there for the rest of their lives.)

Strauss completed the score of *An Alpine Symphony* on February 8, 1915, dedicating it "in profound gratitude" to Count Nicolaus Seebach, director of the Royal Opera in Dresden, where *Salome*, *Elektra*, and *Der Rosenkavalier* had their premieres. The first performance was given by the Dresden Hofkapelle under the composer's direction, not in Dresden but in Berlin, where Strauss was conductor of the Berlin Opera from 1898 to 1908, and where he also conducted concerts with the Berlin Tonkünstler Orchestra and the Berlin Philharmonic. (It should be remembered that, like Mahler, Strauss was regarded equally as both composer and conductor.) During rehearsals for *An Alpine Symphony*, the composer commented that he had at last learned how to orchestrate—reminding us how much he had benefited from writing for the large-scale operatic orchestras of *Salome*, *Elektra*, and *Der Rosenkavalier*.

The premiere of *An Alpine Symphony* went largely unnoticed; with World War I then in its second year, there were larger issues on people's minds. But Strauss was not dissatisfied. Years later, when he was invited to London for a festival of his music in October 1947, he wrote that, of all his orchestral works, he would most have preferred to conduct the *Alpine Symphony*, though in the event—owing to difficulties with the size of the orchestra—he settled for the *Symphonia domestica*.

An Alpine Symphony is a spectacular piece of musical pictorialism with numerous clearly and aptly characterized themes and ideas from a composer for whom producing this kind of music was virtually second-nature. (According to Strauss's biographer Norman Del Mar, the composer once claimed "that he could, if necessary, describe a knife and fork in music.") And it has an added spiritual dimension, which the composer himself recognized: the death on May 18, 1911, of Strauss's friend Gustav Mahler, in whose



music nature-painting plays an extremely significant role, affected Strauss very deeply. In his notebook he wrote that *An Alpine Symphony* represented "the ritual of purification through one's own strength, emancipation through work, and the adoration of eternal, glorious nature." Following the specific, extremely subjective pictorialism of the score's mountain-climbing course from sunrise to sunset, the final two sections suggest that the composer has stepped back, to view the mountain, and nature, from some spiritual distance or remove. The music closes with an aura of spiritual acceptance and then, finally, awe-inspired objectivity.

An Alpine Symphony is in a single large movement about fifty minutes long and divided by headings in the score into twenty-two sections. The first two of these ("Night" and "Sunrise") set the scene for the climbing expedition depicted in the course of the work. The summit of the mountain is reached midway through the journey, and, following the descent through a drenching downpour—during which many of the ideas heard earlier recur in reverse order, at a very quick pace, as the mountaineers hurriedly retrace their steps—the final sections serve as a coda to the whole. At the very end, the music of "Night" returns. We leave the mountain as we encountered it, shrouded in mystery and darkness.

—Marc Mandel

GUEST ARTISTS

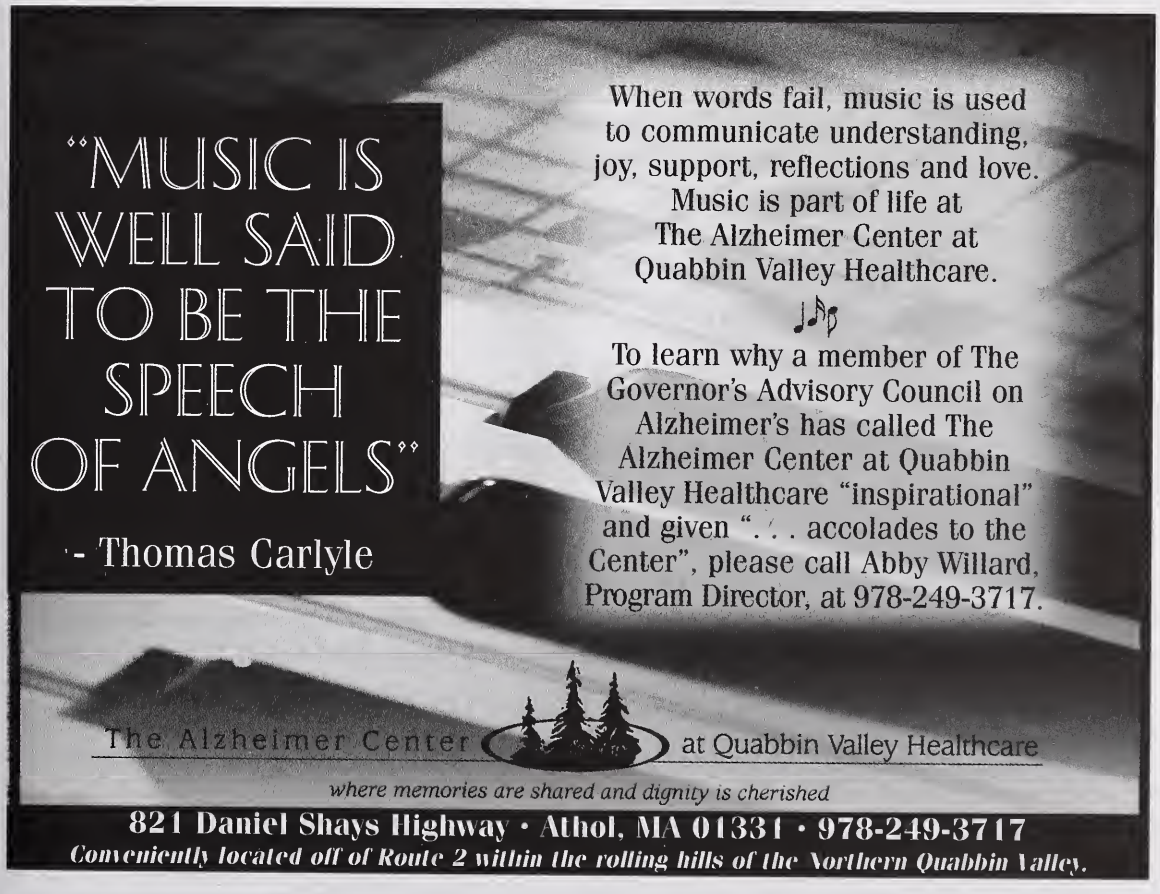
For a biography of **Edo de Waart**, see page 33.

Renée Fleming



Besides performing the standard repertoire, acclaimed soprano Renée Fleming is a champion of new music, having created many roles for the operatic stage and premiered numerous songs written for her. During 2002-03, Ms. Fleming sang her first U.S. staged performances as Imogen in Bellini's *Il pirata* with the Metropolitan Opera and of the title role in Massenet's *Thais* with Lyric Opera of Chicago. She made her role debut as Violetta in *La traviata* with Houston Grand Opera in spring 2003. Engagements this summer included the Mariinsky 300th Anniversary Gala in St. Petersburg, concert performances in Previn's *A Streetcar Named Desire* with the London Symphony Orchestra at the Barbican, *Rusalka* at Covent Garden, recitals at Belgium's Théâtre de la Monnaie, Berlin's Deutsche Oper, and Poland's Wratislavia Cantans festival, and performances with the Bayerischen Staatsorchester in Munich. Ms. Fleming's 2003-04 season begins with opening night galas with the Dallas Symphony Orchestra and the Metropolitan Opera's season-opening performance of *La traviata*. Later in the season she performs with the Opera Orchestra of New York; the Orchestra del Teatro Comunale di Bologna; twice in Prague's Smetana Hall; with the Orchestra of St. Luke's at Philadelphia's Kimmel Center and at Carnegie Hall to begin her "Best of Renée Fleming" tour; in "Christmas in Washington," to be broadcast live on TNT, and in the New York Philharmonic's "Live from Lincoln Center" New Year's Eve Gala, to be telecast on PBS. In January her "Best of Renée Fleming" tour continues with performances at Paris's Châtelet, Munich's Prinzregenten Theatre, and Dortmund's Konzerthaus with the Munich Symphony. Ms. Fleming then returns to the United States for a residency at the Kennedy Center in Washington, D.C., to include orchestral performances with the National Symphony, a duo-recital with Susan Graham, and master classes. She returns to Carnegie Hall as part of a "Schubertiade" with James Levine at the piano. In March she appears in a concert version of *Daphne* with the WDR Symphony Orchestra in Germany, to be taped for telecast on the WDR network, and resumes her "Best of Renée Fleming" tour with the City of Birmingham Symphony Orchestra at Birmingham's Symphony Hall, the BBC Scottish Orchestra at Edinburgh's Usher Hall, and the Royal Philharmonic Orchestra at London's Royal Festival Hall. Later in the spring

she participates in the Juilliard Jazz Gala and appears in three performances of *Rusalka* at the Met. Her 2004 recital schedule includes recitals in Florida in February, and in Columbus, Toronto, Kansas City, Missouri, St. Louis, Chicago, and New Brunswick, New Jersey, in April. Ms. Fleming has been an exclusive recording artist with Decca since 1995. Her discography has received two Grammys and eight Grammy nominations. Recent releases include "Renée Fleming By Request," the Grammy-winning "Bel Canto," "Under The Stars" with baritone Bryn Terfel, "Night Songs" with Jean-Yves Thibaudet, and an aria album entitled "Renée Fleming." She has been recognized with the 2003 Female Artist of the Year from the Classical Brits Awards, an honorary doctorate from the Juilliard School in May 2003 (she was also this year's commencement speaker), and the Commandeur de l'Ordre des Arts et des Lettres from the Republic of France. Couturier Gianfranco Ferre has designed Ms. Fleming's stage gowns since 1998; Issey Miyake has created several gowns for her, and in 2001 she was named to Mr. Blackwell's celebrated "best-dressed" list. In May 2004 at Pacifica Flora, Japan's international horticultural exhibition, the "Renée Fleming" iris, named in her honor, will be unveiled. Renée Fleming studied at the Juilliard School and holds degrees from the State University of New York at Potsdam and the Eastman School of Music. Early career recognitions included the 1988 Metropolitan Opera National Auditions, the Richard Tucker Award, the George London Prize, the Grand Prix at the International Singing Competition in Belgium, and a Fulbright Scholarship to Germany. Renée Fleming has sung with the BSO at Tanglewood on one previous occasion: as Ilia in a concert staging of Mozart's *Idomeneo* in July 1991. Her only other BSO appearances were as soloist in Haydn's *The Creation* under James Levine in December 1998 at Symphony Hall.



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LUTOSŁAWSKI *Chain 1*, for fourteen players

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HARBISON Quintet for Winds

Intrada: Moderato
Intermezzo: Allegretto, lusinghando
Romanza: Andante
Scherzo: Prestissimo—Moderato rubato—Tempo I
Finale: Adagio—Alla marcia

Ms. OSTLING; Messrs. FERRILLO, HUDGINS, SOMMERVILLE, and SVOBODA

INTERMISSION

BRAHMS — Quartet in C minor for piano, violin, viola, and cello, Opus 60

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Andante
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Notes

Witold Lutosławski (1913-1994) was the leading Polish composer of this century, yet one whose music was strikingly influenced by certain aspects of American music, particularly his discovery in 1960 of the music of John Cage and the possibilities offered by applying indeterminate, or "chance," elements to his music. He had connections with the Boston Symphony at two very different stages in his career, first when Aaron Copland invited him to Tanglewood as composer-in-residence in the early 1960s; and much later in 1990, the year he turned seventy-seven, when he conducted the orchestra in subscription concerts of his own music. Early on Lutosławski became, and remained, a symbol of Polish music in our time; he continued to dare even in a political environment that, for most of his life, was highly unsympathetic to advances in the arts. Following early instruction in piano he entered the Warsaw Conservatory, where he received diplomas in piano and composition. But war broke out in Europe (beginning with Hitler's invasion of Poland) just as his career was starting to get underway. And the inclusion of Poland in the Soviet bloc a few years after the war meant that Polish composers had to struggle with the same issues of artistic freedom and governmental control raised by the infamous 1948 Zhdanov denunciation of Shostakovich, Prokofiev, and others in Russia. Gradually, though, Lutosławski assumed a prominent position in Polish musical life.

His music at this time followed essentially a neo-classical approach, but that changed dramatically when, in 1960, he heard part of a piece by John Cage on a radio broadcast. "Those few minutes were to change my life decisively," he said later. "I suddenly realized that I could compose music differently from that of my past. That I could progress toward the whole not from the little detail but the other way around—I could start out from the chaos and create order in it, gradually." Cage's contribution to this mature style was really just an intellectual idea rather than a specific musical influence: the notion of chance. During his last thirty years, Lutosławski made frequent use in his scores of "aleatoric" or "chance" passages alternating with explicitly composed sections. His use of chance elements is far more controlled than Cage's: Lutosławski's "chance" sections are specifically notated with regard to the pitches to be played; only the relationship with the other parts of the ensemble is not always precisely determined. Lutosławski refers to this kind of rhythmic section with the intriguing image of a "sculpture of which the material suddenly becomes fluid."

Lutosławski composed three major works with the title *Chain*, a name that refers to a

basic formal concept in which two ""structurally independent strands" are interwoven in layers that do not share the same beginning and ending points, so that the continuity of the musical thought becomes a "chain." These three works grew in size from *Chain 1*, for fourteen players, to *Chain 2*, for solo violin with chamber orchestra, to *Chain 3*, for full orchestra. *Chain 1* was composed in 1983 for the London Sinfonietta and was dedicated to Michael Vyner, who led the first performance that year in Queen Elizabeth Hall. The work calls for flute (doubling piccolo and alto flute), oboe (doubling English horn), clarinet, bassoon, trumpet, horn, trombone, percussion, harpsichord, and string quintet. The nine-minute piece is cast in a single movement with two distinct parts, of which the last is the weightier to build a strong conclusion. A flourish for the entire ensemble opens the proceedings. A metrical free polyphonic section prepares the way for the laying out of the "chain," which is dominated by chamber scoring and a transparent texture. More dramatic events follow, culminating at last in another grand flourish.

* * * * *

John Harbison (b.1938) composed his Quintet for Winds in 1979 on a commission from the Aulos Quintet after they had won the Naumburg Award for chamber music, which gave them the opportunity to request a work from any composer of their choice. At that time, he alluded to the Greek myth of the competition between the flute-playing satyr Marsyas and the god Apollo, whose instrument was the lyre. Surely the deck was stacked in that contest between a satyr and a god; Marsyas never had a chance. Apollo was able to play his instrument and sing at the same time—something that the player of a wind instrument cannot do. Therefore the judgment went to Apollo, while Marsyas was flayed alive. "Ever since," the composer noted, "wind players have been sentenced to forage in a sparse and undernourished musical literature." The woodwind quintet, as an ensemble, only begins in the nineteenth century, and not until the twentieth—one might date it from Carl Nielsen's 1922 contribution to the genre—did it arouse much interest on

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the part of composers. Harbison's quintet is a superb addition to that literature, making a virtue of necessity by characterizing the five members of the ensemble as real individuals and calling for virtuosic playing from each of them.

Born in Princeton, New Jersey, Harbison has long been one of Boston's leading composers and musical leaders. After studies at Harvard with Walter Piston and then at Princeton with Earl Kim and Roger Sessions, he spent a year in Berlin studying with Boris Blacher. He attended the Tanglewood Music Center as a Fellow in Composition, returning on several occasions as composer-in-residence. This past March the Boston Symphony premiered his *Requiem* for chorus, soloists, and orchestra, a BSO commission following upon two others the BSO previously introduced, his Symphony No. 1 (premiered 1984) and his Cello Concerto (premiered 1994). From his teens, Harbison was active as a performer in jazz (on piano) and chamber music (on viola). Among his major contributions to Boston's musical life was his work as conductor of the Cantata Singers (1969-73), specializing in Baroque and recent music; he remained actively involved with the group after his directorship ended, composing several works for them including his Schützian, Pulitzer Prize-winning *Flight Into Egypt*. He has also played an active role with the music program at Emmanuel Church. Indeed, when composing the Quintet for Winds, he had in his internal ear the playing of the Emmanuel Wind Quintet, which went on to popularize the piece through frequent performances. Harbison has taught for many years at MIT, with time out for extended periods as composer-in-residence with the Pittsburgh Symphony and the Los Angeles Philharmonic. His catalogue ranges widely from opera and symphonic scores to chamber music, songs, and choral works. His opera *The Great Gatsby* was commissioned and premiered by the Metropolitan Opera.

Harbison's Quintet for Winds consists of five movements presenting different musical characters, each offering considerable freedom for the five instruments to reveal their own personalities. The second and fourth movements are distinctly shorter, functioning as contrast and relief to the longer and somewhat more elaborate odd-numbered movements. Regarding the Quintet, Harbison has written, "I regarded the writing of a quintet for woodwinds as challenging. It is not a naturally felicitous combination of instruments, such as a string quartet. I determined to deal in mixtures rather than counterpoints, and to strive for a classical simplicity of surface—to maximize what I felt to be the great strength of the combination, the ability to present things clearly." The relatively "dry" expressive character of the woodwinds naturally lent itself to crispness and precision; many passages in the score, though entirely original, recall characteristic sonorities of Stravinsky, one of Harbison's favorite composers, and particularly of the *Symphonies of Wind Instruments*.

* * * * *

Although the C minor piano quartet was not published until 1875, **Johannes Brahms** (1833-1897) had composed—two decades earlier—a movement in C-sharp minor that contains the essential musical ideas of the later work's opening movement. The first version was tried out privately in November 1856 with an ensemble including the violinist Joseph Joachim, who suggested several changes in a letter he sent to Brahms the following week, but nothing more seems to have come of the work at that time. In any case, Brahms was not yet prepared to publish it, and when he did return to the quartet nearly two decades later, the finished product took a quite different form. The changes are hard to document precisely, since the composer, following his usual custom, destroyed the score of the early version, though it is clear that the last two movements were composed in the winter of 1873-74 (Brahms having indicated as much in a manuscript catalogue of his works), while the first two movements are listed as having been composed "earlier." From the available evidence, it seems that Brahms retained the original exposition of his first movement in all essential details (though transposing it down a semitone) but then completely rewrote the remainder of the movement, much as he was later to do in reworking his early trio, Opus 8.

The dark turmoil of the opening movement hints at the emotional pressure under which Brahms composed the early version during the terrible last days of his friend Robert Schumann or immediately after Schumann's death. The intensely personal character of the music is also indicated by the composer's comment in a letter transmitting the early version to Theodor Billroth: "This quartet is only communicated as a curiosity, say as an illustration to the last chapter of the Man with the Blue Jacket and Yellow Vest." The reference is to the despairing young man in Goethe's *The Sorrows of Young Werther*, in the last chapter of which Werther commits suicide. Whether or not Brahms himself ever seriously contemplated taking his own life, he seems to have found this music too personal for immediate publication, too openly revealing of his hopeless love for Clara Schumann. But distance in time gave him enough objectivity to rework it into the final form.

The scherzo is a kind of pendant to the Allegro, continuing in the same key with the same kind of ferocity. Although we know that it was composed "earlier" than the last two movements, it would be sheer conjecture to say whether it formed part of the original C-sharp minor version or came from a different uncompleted composition or was written independently. The Andante, in the surprisingly bright key of E major, was once believed to have been part of the original version of the score and thus probably to represent an avowal of the composer's love for Clara. But Brahms's catalogue and Clara's own response

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to the music after she had first heard it in 1875 make it clear that this movement—long regarded as one of the highest peaks of Brahmsian melodic writing—was new. The finale is virtually a *perpetuo moto*, the ending of which, despite the major key and *tranquillo* marking, does not entirely banish the memory of things past. Perhaps the finest tribute to the composer's constructive powers in this quartet came from Clara Schumann in 1875: "He had already written the first two movements earlier...and now the last two are also entirely works of genius: an intensification right up to the end that fairly takes your breath away. It is strange how the mood remains unified, despite the quite different dates of the various movements."

—Steven Ledbetter

ARTISTS

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the **Boston Symphony Chamber Players** include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished guest artists as pianists Emanuel Ax, Paul Badura-Skoda, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States, the group has toured Europe and Japan on numerous occasions; they have also performed in South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish; and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has recently reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, *Pastorale*, *Ragtime*, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

Trained as a violinist, **Ludovic Morlot** first studied conducting as a pupil of the late Charles Bruck at the Pierre Monteux School in Hancock, New Hampshire. He furthered his conducting studies at the Royal Academy of Music, London, under Sir Colin Davis, George Hurst, and Colin Metters, and participated in master classes given by Sir Charles Mackerras and Peter Eötvös. He received the Norman del Mar Conducting Fellowship from the Royal College of Music, London, to work with the London Royal Schools Opera under the guidance of John Carewe and as assistant conductor to Sir Colin Davis on their production of *Don Giovanni*. In 2001 Mr. Morlot received the Seiji Ozawa Fellowship to study conducting at the Tanglewood Music Center, where he was assistant conductor to Seiji Ozawa for the TMC production of Ravel's *L'Heure espagnole*, and where he conducted the world premiere of Robin de Raaff's Piano Concerto, the 2001 Fromm Commission piece, in the Festival of Contemporary Music. The following season, Mr Morlot was invited to serve as cover conductor for the Boston Symphony Orchestra and Seiji Ozawa, Sir André Prévin, Rafael Frühbeck de Burgos, Neeme Järvi, Jeffrey Tate, Emmanuel Krivine. In addition, he appeared with the Boston Symphony Chamber Players in works by John Harbison and Yehudi Wyner. Following his work on Messiaen's *Chronochromie* for Reinbert De Leeuw at the New World Symphony, Mr. Morlot was invited by Sir Michael Tilson Thomas to share the final concert of the 2002 season. In September 2002 he worked with Jessye Norman at the Théâtre du Châtelet in Paris on the production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine*. As of October 2002, Mr Morlot has been conductor in residence with the Orchestre National

de Lyon, also returning as cover conductor for several series of programs with the Boston Symphony this past spring and appearing with the Boston Symphony Chamber Players in March before returning to Tanglewood this summer.

Acclaimed pianist **Joseph Kalichstein** has won praise as orchestral soloist, recitalist, and chamber musician. He is also the first Chamber Music Advisor to the Kennedy Center, an appointment that grew out of his close association with the Center over many seasons. Mr. Kalichstein's recent engagements include performances with the Pittsburgh Symphony, the Boston Symphony, the London Symphony, and the Cincinnati Symphony, as well as tours to Japan, Germany, and Scandinavia. In 2002-03 he toured the United States with the Jerusalem Symphony, Lawrence Foster conducting, including performances in Philadelphia and at Carnegie Hall, and appeared in recitals and orchestral concerts throughout North America. He continues to record and to play in music capitals worldwide with the famed Kalichstein-Laredo-Robinson piano trio, with which he appeared at Tanglewood in Beethoven's Triple Concerto last month. Born in Tel Aviv, Mr. Kalichstein came to the United States in 1962. His principal teachers included Joshua Shor in Israel and Edward Steuermann and Ilona Kabos at the Juilliard School. Prior to his 1969 Leventritt Award victory, he won the Young Concert Artists Auditions. As a result, he made his New York recital debut and, at the invitation of Leonard Bernstein, performed Beethoven's Piano Concerto No. 4 with the New York Philharmonic in a nationally televised concert. Mr. Kalichstein has appeared in several recitals on Carnegie Hall's "Keyboard Virtuosi" series, and has also appeared there as soloist with the Leipzig Chamber Orchestra and with the Kalichstein-Laredo-Robinson Trio. Mr. Kalichstein has a longstanding relationship with the 92nd Street Y and collaborates frequently with the world's great string quartets, among them the Guarneri and the Emerson. Recent recordings include the Mendelssohn concertos on Nimbus, solo works by Schumann and Schubert on Audiofon, a two-disc Audiofon set called "The Romantic Piano," and Ellen Taaffe Zwilich's Piano Concerto for Koch International.



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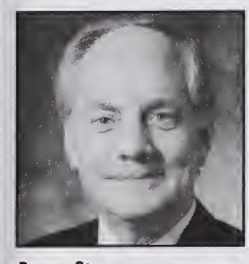
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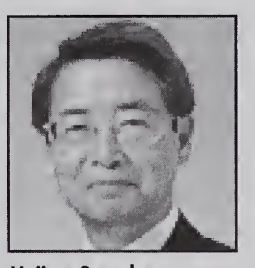
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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.
Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications.

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory of Music, writes frequently on musical subjects for a wide variety of publications, and lectures frequently at music festivals and conferences on both sides of the Atlantic.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Hugh Macdonald, Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra, has written extensively on music from Mozart to Shostakovich.

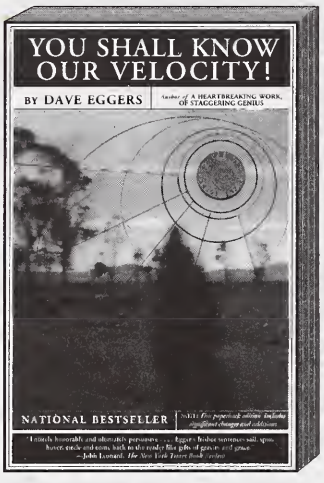
Harlow Robinson, Professor of Modern Languages and History at Northeastern University, writes frequently on Russian culture and music.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

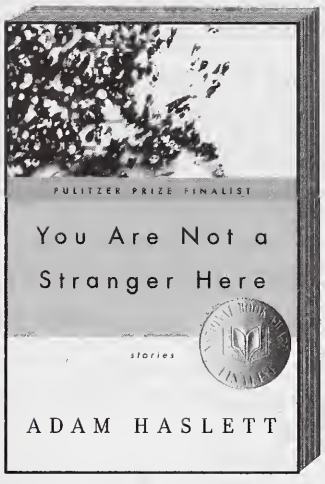
SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 5, 12; August 2, 9 — Marc Mandel
July 19, 26; August 16, 23 — Robert Kirzinger

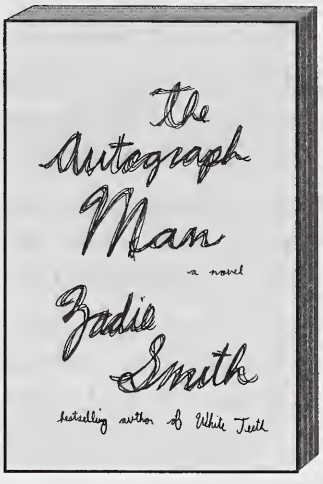
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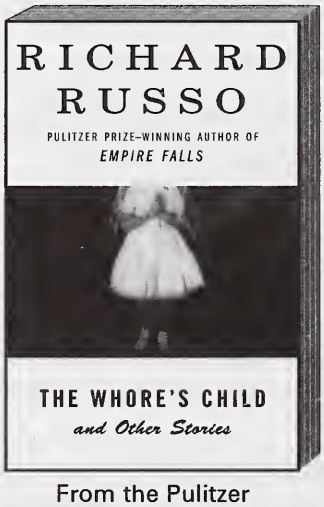
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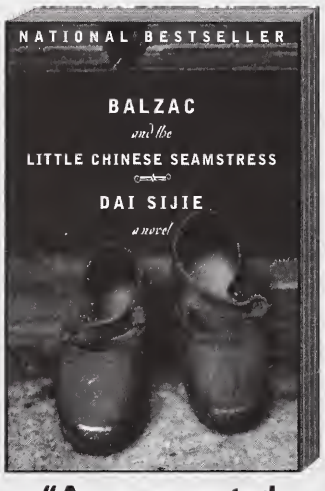
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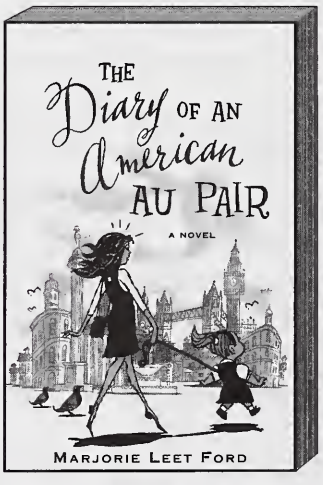
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Thursday, August 14, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

HAYDN — String Quartet in G minor, Opus 20, No. 3

Allegro con spirito
Menuet: Allegretto
Poco adagio
Finale: Allegro di molto

SCHULLER — String Quartet No. 4

Lento moderato
Allegro energico
Lento assai

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and
In Honor of Alan and Cecilia Sands
Commissioned for the Philadelphia Chamber Music Society by Brian Sands

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BEETHOVEN — String Quartet in B-flat, Opus 130

Adagio ma non troppo—Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo
Finale: Allegro

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Notes

While composing the quartets that open and close the present program, Haydn and Beethoven were both exceptionally intent on breaking new artistic ground, titillating the listener with an unpredictable blend of the conventional and the unusual. Indeed, the "modern" aspects of these works set thought-provoking benchmarks for new scores such as the Quartet No. 4 by Gunther Schuller—a product of the twenty-first century.

Joseph Haydn's Six Quartets, Opus 20 (completed 1772), provided a magnificent culmination to his so-called *Sturm und Drang* period, in which he made crucial discoveries about transfusing the easygoing *galant* style with narrative urgency. Known as the "Sun Quartets" (due to the cover art on an early edition) they indeed constituted "a sunrise over the domain of sonata style as well as of quartets in particular," as Sir Donald Tovey rhapsodically remarked. For in Opus 20, Haydn (1732–1809) established principles that transformed the string quartet into the quintessential Classical chamber form—a genre designed, as Hans Keller stressed, for "*exactly* four" solo players, any one of whom may assume leadership at any moment. Dramatizing this fundamental equality of the instruments, Haydn furnished three of the Opus 20 quartets with full-blown fugal finales.

In the G minor quartet, Opus 20, No. 3, the energetic first movement shows a provocative propensity for asymmetry from its very opening, a prematurely truncated seven-measure phrase. This theme develops new nine-measure asymmetries in its later variant that launches the second subject, and subsequent solo violin sallies continue to pull our rhythmic leg. In the development, the once-truncated theme vastly extends itself through broad sequential expansions. Haydn's sober, minor-key minuet similarly revels in unbalance, unfolding from five-measure phrases. The central Trio, where the first violin waxes voluble, ends in the "wrong" key; thus the return of the minuet presents a tonal jolt. Exquisite lyric contemplation marks the slow movement. Here Haydn revels in the coloristic variety produced by presenting its main theme in various violin registers, later entrusting it to cello and even viola in prominent statements. Stirring modulations appear in the development section, and, because the main theme is so prominent here, the composer is able to omit it in the reprise. In the urgent finale, Haydn builds the main theme from two dovetailed elements. The movement, as Hans Keller observes, "introduces an element of playfulness: where previously there was both witty and jocular behavior, profound and pure wit now gains the upper hand."

—Benjamin Folkman

Gunther Schuller (b.1925) has long been one of the hardest-working and most versatile musicians in the world. He began his career as a horn player. In 1943, at age seventeen, he was principal of the Cincinnati Symphony Orchestra; he performed the solo part in his own Horn Concerto with that orchestra in 1944. The following year he joined the Metropolitan Opera Orchestra. Also in the 1940s he began performing with some of the most forward-thinking jazz musicians of the day, including Miles Davis. In the late 1950s he coined the term "third stream"—the marriage of the two mainstreams of classical music and jazz—and worked as a composer and arranger with such greats as the Modern Jazz Quartet and John Lewis. In 1959 he gave up performing on horn to concentrate more on composing and conducting. As a conductor he has led most of the important orchestras in the United States and Europe, including the Boston Symphony Orchestra.

Gunther Schuller is well known to Tanglewood regulars. He became a faculty member of the Berkshire (now Tanglewood) Music Center in 1963, was named Head of New Music Activities in 1965, and was Artistic Administrator of the Music Center from 1969 until 1984. He has also taught at the New England Conservatory, serving as its President from 1967 to 1977 and implementing that school's strong jazz and third stream programs. From the late 1970s until recently he ran his own music publishing firm, and his GM Recordings label is still going strong. Schuller has also written several books, including an

acclaimed multi-volume history of jazz, and is currently working on his autobiography for Oxford University Press. His own commentary on the String Quartet No. 4 is printed here.

—Robert Kirzinger

My String Quartet No. 4 was composed in the spring and early summer of 2002, and is dedicated to the memory of Felix Galimir, violinist, master chamber music coach, and longtime inspiring faculty member of the Marlboro summer institute in Vermont. The work was commissioned on behalf of the Philadelphia Chamber Music Society by Brian Sands of New Orleans, longtime close friend and admirer of Mr. Galimir.

This quartet represents a departure from my previous three quartets (also all different from each other) in several ways, most notably in its formal plan of two slow movements encompassing a fast one (most three movement quartets espouse the converse form: one slow movement between two lively tempoed ones). Overall the work's harmonic language is very rich and intense, with lots of eight-part writing. The main body of the first movement features a richly textured, highly chromatic extended episode, in which the three upper instruments (with the first violin in the lead) sing their song over a cello pedal point lasting almost a minute and a half. This episode is recapitulated later in an upside-down version, with the first violin now holding the pedal point. Another unusual (new for me) feature occurs in the middle of the movement, in which a livelier scatter-shot music alternates abruptly (and audibly) with the slower pedal point music. These dramatic alternations are marked Tempo II and Tempo III.

I was tempted to call the second movement "sound shards" ("*Klangfetzen*" in German) or, as Debussy might have done, "storm clouds." This relentlessly driven music eventually subsides into an adagio section, in which two subtly allusive references to Beethoven and Mozart occur. A reprise of the "driven" music closes the second movement.

Tranquillity returns in the third movement with a march-like, slow-moving music (in

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3/4 time). Here I worked with—again rather unusual—constant alternation of playing with or without vibrato. A delicate, light-textured middle section suddenly explodes into a brief "summer storm" outburst. Four gigantic twelve-note chords herald the final coda of the work, a stately unison passage—with a surprise ending.

—Gunther Schuller

In its original form, **Ludwig van Beethoven**'s Quartet No. 13 in B-flat major stood alongside his *Eroica* and Ninth symphonies and his *Hammerklavier* Sonata in a special category of outsized works, each of which climaxed in a huge finale constructed very like a self-contained multi-movement score (a "symphony within a symphony" or "quartet within a quartet," so to speak). Begun around June of 1825, the B-flat quartet went to the publishers on January 9, 1826 as a six-movement piece lasting some three-quarters of an hour and concluding with a dauntingly acerbic sixteen-and-a-half-minute fugal finale. Listeners found the piece bewildering and exhausting at its first performance on March 21. Beethoven's friends complained that the fugue was impossible to absorb after the complexities of the earlier movements, and urged him to provide the quartet with a more accessible finale, splitting off the fugue as a separate piece. In fact, Beethoven was then already planning to offer a piano arrangement of the fugue as an independent work. Two final quartets (Opus 131 and Opus 135) occupied him between spring and autumn, but in September he began a new finale for the B-flat work (a rondo less than half the size of the fugue), sending it to the publisher on November 22—his last completed compositional project. Although the original version had already been engraved as Beethoven's Opus 130, it proved a simple matter to replace the finale and issue the fugue independently (as *Grosse Fuge*, Opus 133). The rondo is unarguably both superb in itself and satisfying as a finale to the quartet; and music lovers thus enjoy the fortunate dual opportunity to hear the piece in both versions (the rondo finale is heard tonight).

Beethoven's last quartets fully deserve their reputation as freewheeling, *avant-garde* works in which his most profound intellection leads him into new emotional and spiritual worlds. His propensity for scherzo grotesques informs long stretches of the Quartet in B-flat (and, for that matter, the *Grosse Fuge*). The initial movement's first subject presents two bizarrely contrasted elements: a slow meditation and a flutter-harried would-be march that later shows a tendency to fall out of step and drop into musing. Quite remarkably, a new (and glorious) melody dominates the development. An ultra-compressed first *scherzo* vents whispered obsessions, riotously interrupted by a manic central *moto perpetuo* for violin. A kind of slow movement follows, in which some of Beethoven's tenderest melody

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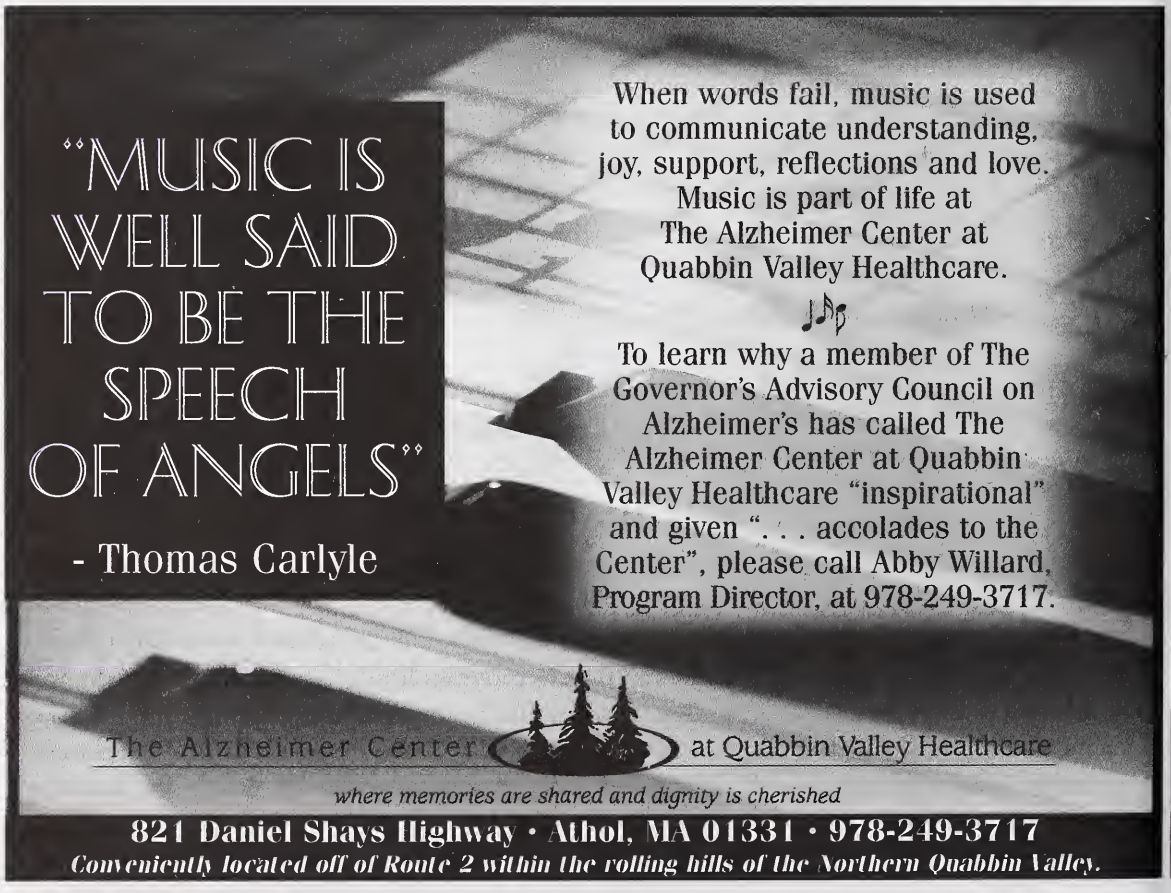
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unfolds in equipoise with teasing *staccato* commentaries. Far more uncomplicated is the pristine innocence of the ensuing *Alla tedesca* dance movement. For many listeners, the quartet's expressive high point is the Cavatina slow movement, where hushed contemplation at once otherworldly and humanitarian yields to a more extroverted central violin plaint. Deep humor wears a puckish face in Beethoven's rondo finale, with a flowing, chorale-like "peace at last" second-subject melody lending *gravitas* to the scampering main-theme dance.

—Benjamin Folkman

GUEST ARTISTS

Juilliard String Quartet



The Juilliard String Quartet is internationally renowned for its performances of works as diverse as the string quartets of Beethoven, Schubert, Bartók, and Elliott Carter, and for over fifty years has been recognized as a leader in its field. This season includes return visits to New York's Alice Tully Hall, the Chamber Music Society of Philadelphia, FleetBoston Celebrity Series, Detroit Chamber Music Society, San Francisco Performances, and college series at Cornell University, the Krannert Center at the University of Illinois, Bucknell University, and the University of Southern California. The quartet also celebrates its fortieth anniversary as quartet-in-residence at the Library of Congress, an event that will be marked with a ten-concert series of a complete Beethoven cycle interspersed with works by contemporary American composers whose works the quartet has championed throughout its existence. There are two tours of Europe, including concerts in Zurich, Budapest, Vienna, Berlin, and Madrid, and a spring tour of Japan and the Far East. In its history the Juilliard String Quartet has performed a repertoire of some 500 works, ranging from compositions by Bach, Haydn, Mozart, Beethoven, Schubert, Brahms, and Dvořák to works by contemporary masters. It was the first ensemble to play all six Bartók quartets in this country (including the first complete cycle, at Tanglewood in 1948), and it was through the group's performances that the quartets of Schoenberg were rescued from obscurity. The ensemble has been a particularly ardent champion of 20th-century American chamber music; it has premiered more than sixty compositions of American composers, including works by some of America's finest jazz musicians. The Juilliard String Quartet has recorded exclusively for Sony Classical and has been associated with the label, in its various incarnations, since 1949. With more than 100 releases to its credit, the ensemble is one of the most widely recorded string quartets of our time. All four members of the current Juilliard String Quartet were born and trained in the United States. **Joel Smirnoff**, a native of New York City and a former Boston Symphony violinist, has been a member of the quartet for nearly fifteen years, the last four as its first violinist, having previously been the group's second violinist. Violinist **Ronald Copes** joined the quartet as second violinist in 1997. Violist **Samuel Rhodes**, a New York native, celebrates his thirty-third season as a member of the Juilliard String Quartet and faculty member of the Juilliard School. As cellist of the Juilliard String Quartet since 1974, **Joel Krosnick** has recorded most of the great quartet literature and has performed throughout the world.

2003 Tanglewood

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Prelude Concert

Friday, August 15, at 6
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MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
VICTOR ROMANUL, violin
TATIANA DIMITRIADES, violin (2nd violin in Perkinson and Debussy)
RACHEL FAGERBURG, viola
CAROL PROCTER, cello
ANN HOBSON PILOT, harp

SAINT-SAËNS — *Fantaisie* for violin and harp, Opus 124

PERKINSON — String Quartet No. 1, *Calvary*
I. Allegro
II. ♩ = 54
III. Rondo: Allegro vivace

DEBUSSY — String Quartet in G minor, Opus 10
Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré

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Notes

From his earliest years, **Camille Saint-Saëns** (1835-1931) was an extraordinary performer and composer. When, as a child prodigy of ten years, he gave a piano recital in Paris, he offered as an encore any Beethoven sonata the audience cared to request; by then he had already been composing his own little pieces for seven years and had studied composition formally for three. This energy, enthusiasm, and fluency lasted throughout his long life; he was still turning out numerous pieces, some of them for unusual instrumental combinations, while in his seventies and eighties. He showed a special fondness for the sonorities of the harp, compared to those of his own instrument, the piano. In his last years he

produced, besides the present Fantasy, a Fantasy for solo harp, Opus 95, and a concert piece for harp and orchestra, Opus 154.

The *Fantaisie*, Opus 124, was composed and published in 1907. Its inspiration was almost certainly the two young ladies to whom it was dedicated, Marianne and Clara Eissler, who must have been considerable performers. Like other such works, the piece is designed to show off the players' technique in a graceful, attractive way, with a series of tuneful sections that offer varying moods and tempos and circulate through different keys, largely minor at first, more frequently major at the end. Throughout, the characteristic techniques and sonorities of both instruments are exploited to the fullest.

—Steven Ledbetter

Coleridge-Taylor Perkinson (b.1932) was born in Winston-Salem, North Carolina, where he was raised by an aunt. At about age twelve he moved to the Bronx, New York City, to live with his mother, who was a pianist and teacher, and had graduated Howard University. He studied dance before enrolling at the High School of Music and Art (1945-49), where he performed in the orchestra and led a choral group as conductor. After two years at the School of Education of New York University he transferred to the Manhattan School of Music, where he studied composition and received a master's degree. In summer 1954 he attended the Berkshire Music Center on a conducting fellowship. Later he met Roger Sessions at Princeton; Sessions introduced him to his colleague Earl Kim, with whom Perkinson worked informally. During a formative period of study in Europe, he attended the Salzburg Mozarteum.

Perkinson co-founded the Symphony of the New World in 1965 and served as its conductor for ten years. He has also guest-conducted throughout the country and served as music director for the American Theatre Lab, Dance Theatre of Harlem, and the Alvin Ailey American Dance Theatre. He was music director of the documentary *King: From*

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Montgomery to Memphis (1970) and has composed for many feature and television films, including Cicely Tyson's *A Woman Called Moses* and a song for *If He Hollers, Let Him Go*, based on the Chester Himes novel. His concert music ranges from song and choral music to solo piano to orchestral works. Coleridge-Taylor Perkinson (he is a namesake of the significant English composer, Samuel Coleridge-Taylor) is now principal conductor and coordinator of performance activities at the Center for Black Music Research of Columbia College Chicago.

Perkinson wrote his String Quartet No. 1, *Calvary*, while a student at the Manhattan School of Music. Lately it has received renewed attention, in particular through the offices of the young Marian Anderson String Quartet, who have championed it in performance. Perkinson has written:

> *Calvary* is based on a tune from the communion service that I had heard in many different churches. When I sat down to write this string quartet, I was not trying to write something black; I was just writing out of my experience. It was a natural, instinctive thing, and I think that's important for any composer regardless of what his origins are. The *Calvary* Quartet was composed in 1951, but did not receive its first performance until 1956 when the Cumbo Quartet played it at a Carnegie Hall concert held to commemorate Harry T. Burleigh, the Afro-American composer and singer.
>
> This composition for strings in three movements is based on forms of music prevalent in the repertoire of the Classical era, such as sonata-allegro, song form, and rondo. The folk tune is referenced several times in the opening movement, not at all in the second movement (the second movement's thematic material comes from the coda of the first movement), and is introduced as the second theme in the last movement, with melodic variations that allow it to switch from major to minor modes (or the reverse) in several instances. The piece, while always tonal, employs a kind of twentieth-century modal chromaticism as the basis for its harmonic structure.
>
> —Robert Kirzinger

The thirty-year-old **Claude Debussy** (1862-1918) completed his "Premier Quatuor en sol mineur, Op. 10" ("Quartet No. 1 in G minor, Op. 10") in February 1893. It had its first performance on December 29 that year, when it was played by Eugène Ysaÿe's string quartet at a concert of the Société Nationale. Debussy biographer Edward Lockspeiser suggests that Debussy's specification of key and opus number may have been ironic, merely a "concession to meticulous methods of classifying chamber works," since this is the





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Works by Janáček

SATURDAY, AUGUST 9
Panel: **Janáček: Biographical Issues**

Coming of Age as a Composer
Works by Křížkovský, Rubinstein, Smetana, Janáček, Dvořák

Music and Storytelling
Works by Janáček, Fibich, Smetana, Dvořák

SUNDAY, AUGUST 10
Panel: **Janáček as Theorist: Language and Culture**

The Music of Language and Fantasy
Works by Janáček

Contemporary Insiders
Works by Foerster, Suk, Janáček, Novák

FRIDAY, AUGUST 15
Symposium: **Janáček's World: Modernism and Nationalism**

Folklore from the Field to the Parlor
Performance with commentary

SATURDAY, AUGUST 16
Panel: **Janáček and Music Today**

Czech Modernism
Works by Janáček, Brod, Martinů, Haas, Ostrčil

The Diary of One Who Vanished
Song cycle by Janáček

The Symphonic Imagination
Works by Tchaikovsky, Suk, Novák, Janáček

SUNDAY, AUGUST 17
The Diary of One Who Vanished
Song cycle by Janáček

International Modernism
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only instance in the composer's output of a specified key and opus number. That the piece itself would seem to represent experimentation on Debussy's part within a genre to which he would not normally have been drawn is suggested by works premiered by the Société Nationale both before and after the quartet (the "lyric poem" *La Damoiselle élue* on April 8, 1893, and the *Prelude to The Afternoon of a Faun* in December 1894), both being more suggestive of the composer's broader interests and later output.

The impetus to write a quartet may in fact have come from Debussy's close friendship, from 1892 until it was broken off early in 1894, with Ernest Chausson, a pupil of César Franck's—an idea supported by Debussy's use in his quartet of the Franckian device of a cyclical musical scheme based almost entirely on transformation of the opening theme. A letter from Debussy to Chausson suggests Debussy's disappointment over Chausson's reaction to his work; he even goes so far as promising to write another quartet, in which he would bring "more dignity to the form." But aside from a *Rapsodie* for saxophone and piano completed in 1908, and two pieces for clarinet and piano written for the annual examinations at the Conservatoire in 1910, Debussy did not again give serious consideration to writing chamber music until his last few years, when between 1915 and 1917 he composed the Cello Sonata, the Sonata for flute, viola, and harp, and the Violin Sonata, three of six projected sonatas he did not live to complete.

Even within the formal constraints imposed by the quartet genre, Debussy is able to emphasize the traits that will characterize his music throughout his life: the primacy of instrumental timbres and coloristic harmonies; a concern with musical development achieved through the evocation and contrast of colors and moods; and the placement of tonal arrivals to project and support a musical structure in which those arrivals are determined less by the sequence of harmonies preceding them than by the juxtaposition of those harmonies against each other, as the music moves through contrasting, juxtaposed areas of different "key colors."

Insofar as its thematic material is concerned, Debussy's first movement does suggest a sonata form movement, with a vigorous first theme, a transitional "bridge" idea, and a more relaxed, lyrical contrasting theme (marked "*doux et expressif*") which will assume a role in the development section virtually equal to that of the main idea. The cyclical scheme becomes apparent at the opening of the G major scherzo when, following four introductory pizzicato chords in the first violin and cello, the viola gives out a 6/8 transformation of the opening movement's main idea. The atmospheric Trio section presents an augmented version of the same theme in the first violin, supported initially by a cushion of sixteenth-note figuration in the middle strings and a pizzicato pulse in the cello. A



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rather exotic transformation of the main theme precedes the written out *da capo*, in which the theme is implied within the vigorous pizzicato texture rather than directly stated.

The third-movement Andantino is a melancholy song beginning and ending in D-flat. Franck's influence is present here in the music's harmony and lyricism, and perhaps in a suggestion—in the rocking melody heard at the outset—of the D minor Symphony, which had been premiered at the Conservatoire in February 1889. Debussy does not choose explicitly to rework his main theme within the slow movement itself. Though the middle section of the Andantino makes reference to the second theme of the first movement, hints of the main theme reappear only in the slow introduction to the finale. The lively finale proper once again clothes the main theme in a variety of new guises, reserving a "real" statement (in slightly augmented form) until near the end, followed by a double reference to the second theme, after which a driving coda closes the movement in a vigorous wash of G major.

—Marc Mandel

ARTISTS

Violinist **Victor Romanul** joined the Boston Symphony Orchestra at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals. In 1997 his performance of the Saint-Saëns Violin Concerto No. 3 with the Civic Symphony Orchestra was cited as a "Best of Boston" solo performance by the *Boston Globe*.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. A graduate of the New England Conservatory of Music, Ms. Fagerburg was a Tanglewood Music Center Fellow in 1980; her teachers included Eugene Lehner and Burton Fine, among others. Before joining the Boston Symphony Orchestra, Ms. Fagerburg was a mem-

ber of the Boston Pops Esplanade Orchestra for more than six years. She has also been principal viola of the Civic Symphony of Boston, the New England Conservatory Symphony Orchestra, and the Blossom Music Festival Orchestra, as well as substitute principal viola with the Portland Symphony Orchestra. In addition she has performed with the orchestras of the Opera Company of Boston and the Boston Ballet, the Pro Arte Chamber Orchestra, the Springfield Symphony, and the New Hampshire Symphony.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship to do so. Before joining the Boston Symphony she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the BSO's cultural exchange program with the Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot** became the Boston Symphony's principal harp in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Before that she was substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has performed as soloist with the Boston Symphony, the Boston Pops, and orchestras in Europe, Haiti, New Zealand, and South Africa. As a chamber musician, she has appeared at such prominent festivals as Marlboro and Newport. She holds a Doctor of Fine Arts degree from Bridgewater State College and is a faculty member at the New England Conservatory and Tanglewood Music Center. Ms. Hobson Pilot has several compact discs available. She was recently featured in a video documentary, televised nationwide on PBS, about her personal musical journey and her journey to Africa to discover the roots of the harp. The recipient of numerous awards, Ann Hobson Pilot began studying piano at six with her mother, a former concert pianist and teacher in the Philadelphia public schools. She switched to harp while in high school. continuing her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. Actively involved in Boston-area community affairs, she and her husband Prentice Pilot were instrumental in the formation of the Boston Music Education Collaborative. They have also established a concert series on the islands of St. Maarten, St. Croix, and St. Thomas.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.



Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library in New Jersey. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.



2003 Tanglewood

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Friday, August 15, at 8:30

THE GEORGE W. AND FLORENCE N. ADAMS CONCERT ENDOWED IN PERPETUITY IN 1987

NEEME JÄRVI conducting

SMETANA — *The Moldau*

GRIEG — Piano Concerto in A minor, Opus 16

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

JEAN-YVES THIBAUDET

INTERMISSION

TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36

Andante sostenuto—Moderato con anima
Andantino in modo di canzona
Scherzo (Pizzicato ostinato): Allegro
Finale: Allegro con fuoco

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Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Bedřich Smetana (1824-1884)
The Moldau (*Vltava*) from *Má Vlast*

First performance: April 4, 1875, Prague. *First BSO performances*: November 1890, Arthur Nikisch cond. *First Tanglewood performance*: July 29, 1967, Rafael Kubelik cond. *Most recent Tanglewood performance*: July 21, 1995, Marek Janowski cond.

Smetana, the first great nationalist composer of Bohemia (now part of Czechoslovakia), shares with Beethoven that greatest of all catastrophes for a musician, deafness. He composed his last two operas and his greatest orchestral work unable to hear the sounds he was creating except in his own imagination. The orchestral work was *Má Vlast* (*My Country*), a cycle of six tone poems evoking the natural beauties and the history of Bohemia; he wrote it between the years 1872 and 1879. *The Moldau* (in Czech, *Vltava*) is the second of the six and by far the best-known. The musical scheme is a simple nature narrative, planned as a musical depiction of the country's greatest river, from its source in two mountain rivulets (suggested by the flutes at the very opening) to Prague. En route, the broad river is suggested by a flowing 6/8 melody that soars over the rushing sixteenths of the turbulent water underneath. On the way, as the water continues to run past, Smetana depicts scenes along the bank: a hunt (horns predominating), a village wedding (a country dance in 2/4 time), a quiet night with the moon shimmering on the still waters. Soon the stream passes the Rapids of St. John, then becomes a great river, flowing toward the capital of Prague. In the climactic final pages, Smetana introduces a theme associated in the first poem of the cycle with the castle of Vyšehrad, symbol of the Czech royal lineage. The river passes the castle and flows off into the distance.



—Steven Ledbetter

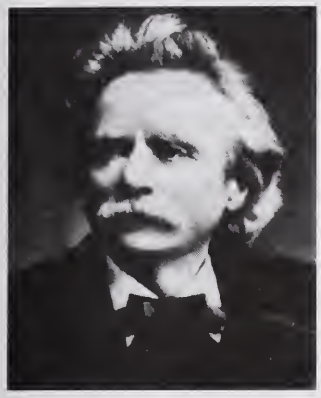
Edvard Grieg (1843-1907)
Piano Concerto in A minor, Opus 16

First performance: Not documented; composed 1868, later revised. *First BSO performance*: October 1881, George Henschel cond., William H. Sherwood, soloist. *First Tanglewood performance*: July 30, 1967, Erich Leinsdorf cond., Van Cliburn, soloist. *Most recent Tanglewood performance*: August 10, 2001: André Previn cond., Van Cliburn, soloist.

Grieg's familiar and popular piano concerto was one of the most important steps on his path toward the creation of a national Norwegian music. After completing his course at the Leipzig Conservatory, he returned north and settled in Copenhagen, the only Scandinavian city to have an active musical life. There he met Rikard Nordraak, another Norwegian composer just one year his senior, whose influence on him was to prove decisive, especially after Nordraak's premature death at the age of twenty-four. He spent several years in the musical backwater of Christiana, Denmark, where he was the director of the Philharmonic Society, fighting the good fight for music of real substance on his programs. He was later to look on these years as "entirely unproductive," since his time was almost totally taken up with performance rather than composition.

Following the birth of a daughter on April 10, 1868, Edvard and Nina Grieg spent a pleasant and productive summer in a cottage at Søllerøc, Denmark, where he experienced a creative outburst that resulted in the Opus 16 concerto. From the very first it

has been regarded as Grieg's finest large-scale accomplishment (he generally found the small keyboard miniature to be more congenial to his temperament) and as the fullest musical embodiment of Norwegian nationalism in romantic music.



The winter following this splendidly fruitful summer was discouraging, as Grieg found himself once again trapped in the indifference and philistinism of Christiana. He had applied for a state traveling grant and had been rejected; it seemed unlikely that any new application would be favorably received. Then, suddenly, he received a gracious letter from Franz Liszt, apparently unsolicited, in which Liszt expressed the pleasure he had received in perusing Grieg's Opus 8 sonata for violin and piano and invited the young composer to visit him in Weimar if the opportunity should arise. This letter opened doors that had up to then been firmly shut; not long after, Grieg received his travel grant, which allowed him to take Liszt up on his invitation a year later.

In the meantime there was the first performance of the new concerto to be attended to, as well as repeat performances to introduce the work to Denmark and Norway. At about this time, too, he discovered a treasury of Norwegian folk music transcribed into piano score. He delved avidly into the collection and began to realize how a skilled musician could make use of folk elements in his works. From this time Grieg's interest in the formal classical genres began to decline—of that type, he produced only a string quartet and two sonatas after this date.

It took until February 1870 for the Griegs to catch up with Liszt, not in Weimar but in Rome. When they did, though, the result was highly gratifying for the young



man. Liszt promptly grabbed Grieg's portfolio of compositions, took them to the piano, and sight-read through the G major violin sonata, playing both the violin and piano parts. When Grieg complimented him on his ability to sight-read a manuscript like that, he simply replied modestly, "I'm an experienced old musician and ought to be able to play at sight." At a later visit, in April, Grieg brought his piano concerto, and this time Liszt's sight-reading was even more fabulous: he played at sight from the manuscript score the entire concerto, both orchestral and solo parts, with ever-increasing enthusiasm.

Though the concerto was popular from the start, and was published in full score only three years after its composition, Grieg himself was never entirely satisfied with it, and he continued to touch up details of both the orchestral and solo parts for the rest of his life. A few critics have attacked the work—notably Bernard Shaw (writing as "Corno di Bassetto") and Debussy—and it has certainly been overplayed and mistreated, especially in a popular operetta, *Song of Norway*, very loosely based on Grieg's life, but it retains its freshness and popularity nonetheless. The basic architecture is inspired by Schumann's essay in the same medium and key, though the piano part is of Lisztian brilliance, blended with Grieg's own harmonic originality, which was in turn influenced by his studies of Norwegian folk song. One Norwegian analyst has pointed out that the opening splash of piano, built of a sequence consisting of a descending second followed

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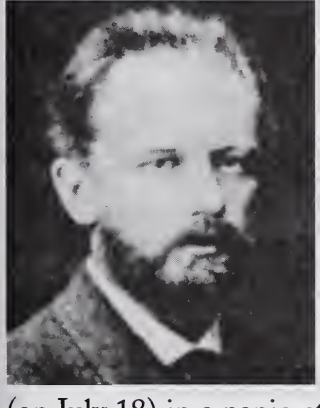
by a descending third, is a very characteristic Norwegian melodic gesture, and that this opening typifies the pervasiveness of the folk influence. For the rest, the first movement is loaded with attractive themes, some obviously derived from one another, others strongly contrasting, a melodic richness that has played a powerful role in generating the concerto's appeal. The *animato* section of the first movement includes figurations of the type used by folk-fiddlers; the lyric song of the second movement is harmonized in the style of some of Grieg's later folksong settings; and the finale consists of dance rhythms reminiscent of the *halling* and *springdans*.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky (1840-1893)
Symphony No. 4 in F minor, Opus 36

First performance: February 22, 1878, Moscow, Nikolai Rubinstein cond. *First BSO performances*: November 1896, Emil Paur cond. (but preceded by Arthur Nikisch's performances in October 1890 of the second and third movements). *First Tanglewood performance*: August 7, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 19, 2002, Federico Cortese cond.

For Tchaikovsky, the Symphony No. 4 was a breakthrough work, a bounding creative leap beyond his first three symphonies. In scale, control of form, intensity, and ambition it towers above any symphonies previously produced by other Russian composers, most of whom shunned the symphonic form in favor of operas and programmatic works. Here, in one of the masterpieces of late Romanticism, Tchaikovsky combines his strong sense of the theatrical (already demonstrated in *Romeo and Juliet*, *Francesca da Rimini*, and *Swan Lake*) with a heightened mastery of orchestration and thematic development.



The year of the composition of the Fourth Symphony—1877—has been called the most fateful year in the composer's eventful and emotionally volatile life. It was in 1877 that he made the rash and ultimately tragic decision to marry Antonina Ivanovna Milyukova, a woman he barely knew. He did so (on July 18) in a panic-stricken attempt to conceal—or even overcome—his homosexual inclinations.

Not surprisingly, given Tchaikovsky's lack of sexual interest in women and the unbalanced personality of Milyukova, the marriage ended in disaster. It lasted a mere two months, at the end of which Tchaikovsky attempted suicide by walking into the frigid Moscow River in the hopes of contracting pneumonia. (Those who have seen Ken Russell's film-bio of Tchaikovsky, *The Music Lovers*, will no doubt remember the scene.) Fleeing his wife and his botched attempt at a "normal" life, he escaped to St. Petersburg and then to Europe. It was there, far from the problems that awaited him in Russia, that he completed the Fourth Symphony, begun in the spring. From this time on, Tchaikovsky restlessly divided his time between Russia and Europe, feeling entirely comfortable in neither.

Milyukova was not the only woman in Tchaikovsky's life at the time. The other was Nadezhda von Meck, a wealthy widow so passionate about the composer's music that she became his patron, giving him large sums of money so he could continue composing without financial worries. At von Meck's insistence, however, they never met, and instead maintained a remarkable epistolary relationship. During the stressful period of his

failed marriage, Tchaikovsky turned to von Meck for emotional and financial support. She did not fail him. In gratitude, Tchaikovsky dedicated to her his new Fourth Symphony, but anonymously, as they had agreed: "To my best friend."

Not only did the composer dedicate the Fourth Symphony to von Meck. He also provided her with a detailed written description of its emotional program. "In *our* symphony there *is* a programme," he wrote, "i.e. it is possible to express in words what it is trying to say, and to you, and only to you, I am able and willing to explain the meaning both of the whole and of the separate movements."

The symphony's "signature," and among the most famous music Tchaikovsky ever wrote, is its stunning, even alarming opening fanfare scored for brass and woodwinds. This introduction, Tchaikovsky told von Meck, "is the *seed* of the whole symphony, undoubtedly the main idea...This is *fate*, this is the fateful force which prevents the impulse to happiness from attaining its goal...It is invincible, and you will never overcome it. You can only reconcile yourself to it, and languish fruitlessly." This "fate" motif appears most prominently in the opening movement, but reappears dramatically in the finale. (Tchaikovsky would go even further in the Fifth Symphony, using a "signature" motif in all the movements.) In the finale, the "fate" motif grows (at measure 200) out of a folk song in a most ingenious and startling manner.

If this fanfare represents thwarted happiness, then the stuttering waltz theme that follows in the first movement also reflects frustration, Tchaikovsky told von Meck. The theme is in 9/8 meter, which lends it a fluid and yet halting gait. "The cheerless and hopeless feeling grows yet stronger and more burning. Is it not better to turn away from reality and submerge yourself in daydreams?" These daydreams (remember that the title of Tchaikovsky's First Symphony was "*Winter Daydreams*") are reflected in the melancholy, rising-and-falling theme given to the clarinet.

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Of the much shorter second movement (Andantino in modo di canzone), Tchaikovsky said this: "This is that melancholy feeling which comes in the evening when, weary from your labor, you are sitting alone, you take a book—but it falls from your hand. There comes a whole host of memories. You both regret the past, yet do not wish to begin your life again. Life has wearied you...It's sad and somehow sweet to immerse yourself in the past."

The scherzo (*pizzicato ostinato*) offers respite from the emotional intensity of the outer movements. Constructed in classical, even Mozartian fashion, in three sections (ABA), this delicate and innovative confection is dominated by the strings, playing pizzicato, with a middle Trio section featuring a playful military-style theme in the brass and winds.

A well-known Russian folk song ("A little birch tree stood in the field": "*Vo polye beryozinka stoyala*") provides the central focus for the relatively brief, but fiery final movement. (It's not labeled "Allegro con fuoco"—"Fast, with fire"—for nothing!) Some years earlier, Russian composer Mily Balakirev (1837-1910) had used the same folk song in his *Overture on Three Russian Themes*, but treated it very differently. Balakirev retained the circular free rhythmic structure of the tune, remaining faithful to the Russian folk tradition. But Tchaikovsky, more of a "Westernizer," adds two beats after the first phrase, squaring the tune to fit into conventional 4/4 meter. By the finale's end, Tchaikovsky has whipped this innocent little tune into a tragic frenzy that culminates in the majestic reentry of the "fate" theme.

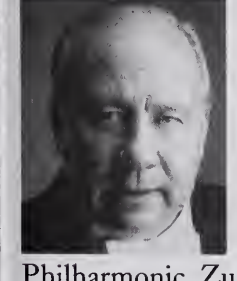
"Hardly have you managed to forget yourself and to be carried away by the spectacle of others' joys, than irrepressible *fate* again appears and reminds you of yourself," the composer wrote to von Meck about the finale. "But others do not care about you. They have not even turned around, they have not glanced at you, and they have not noticed that you are solitary and sad."

Musicologists and biographers have long debated how accurately Tchaikovsky's overheated description of the Fourth Symphony reflects its content. They do agree on one thing. The score, despite some flaws (excessive repetition, and what Russian composer Sergei Taneyev called an overuse of "ballet music") established Tchaikovsky as one of the masters of the symphonic form in Russia and elsewhere.

—Harlow Robinson

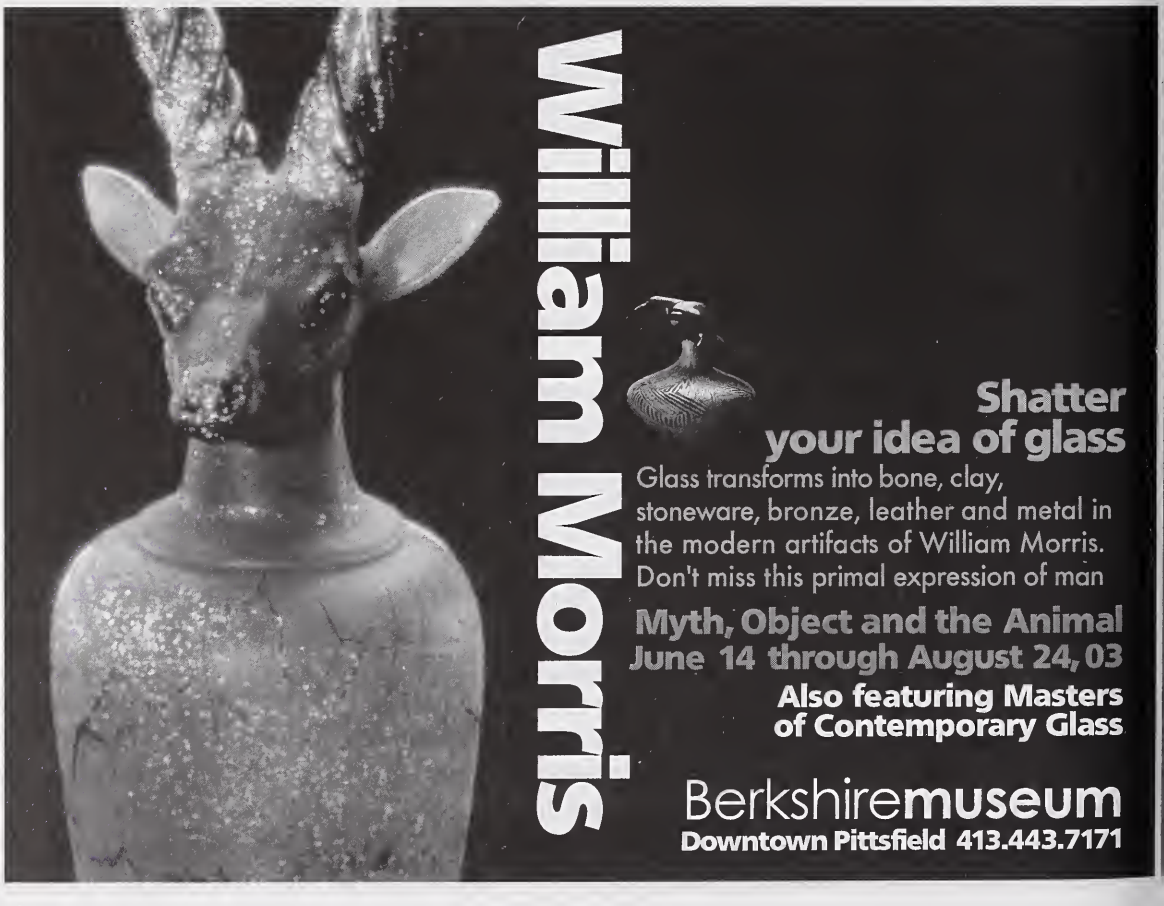
GUEST ARTISTS

Neeme Järvi



Neeme Järvi is music director of the Detroit Symphony Orchestra, principal conductor of the Gothenburg Symphony Orchestra (National Orchestra of Sweden) since 1982, first principal guest conductor of the Japan Philharmonic Orchestra, and conductor laureate of the Royal Scottish National Orchestra. He was born in Tallinn, Estonia, and is one of today's busiest conductors, making frequent guest appearances with the world's major orchestras and opera houses. He has appeared with such ensembles as the Berlin Philharmonic, Royal Concertgebouw, Philharmonia, Czech Philharmonic, Zurich Tonhalle Orchestra, BBC Symphony Orchestra, Orchestre de Paris, Orchestre National de France, Orchestre de la Suisse Romande, WDR Symphony Orchestra, the major orchestras of Scandinavia, and the symphony orchestras of Sydney and Melbourne in Australia. In the United States he appears regularly with such prominent orchestras as the New York Philharmonic, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, and San Francisco Symphony. Operatic engagements have included the Metropolitan Opera, Téatro Colón in Buenos Aires, Opéra de Paris–Bastille, and San Francisco Opera. He directs

a conductors' master class in Pärnu, Estonia, for two weeks each July. In 1998, Mr. Järvi led the Detroit Symphony Orchestra on an internationally acclaimed tour of eight European countries, featuring performances in London, Madrid, Berlin, Vienna, and Budapest, and concluding in the Estonian capital of Tallinn. Mr. Järvi has amassed a distinguished recording repertoire of over 350 discs on the Deutsche Grammophon, Chandos, BIS, Orfeo, EMI, and BMG labels, as well as on the Detroit Symphony Orchestra's independent label. In addition to a number of operas, he has recorded complete symphony cycles of Wilhelm Stenhammar, Hygo Alfvén; Niels Gade, Carl Nielsen, Jean Sibelius, Johannes Brahms, Franz Schmidt, Bohuslav Martinů, Antonín Dvořák; Estonian composers Arvo Pärt and Eduard Tubin; Glazunov, Prokofiev, Shostakovich, and many others. Most recently, Mr. Järvi and the Göteborgs Symfoniker (GSO) were awarded a Swedish Grammy for their newly released recording "Aurora, Music from the Far North" on Deutsche Grammophon. Many accolades and awards have been bestowed upon Neeme Järvi. In Estonia, these include an honorary doctorate from the Music Academy of Estonia in Tallinn, and the Order of the National Coat of Arms from the President of the Republic of Estonia, Mr. Lennart Meri. The mayor of Tallinn presented Mr. Järvi with the city's first-ever ceremonial sash and coat of arms insignia, and he has been named one of the "Estonians of the Century." Neeme Järvi holds an honorary doctorate of Humane Letters from Detroit's Wayne State University, as well as honorary degrees from the University of Aberdeen, the Royal Swedish Academy of Music, and the University of Michigan; and Commander of the North Star Order from King Karl Gustav XVI of Sweden. Neeve Järvi made his BSO debut in subscription concerts in January 1981 and his Tanglewood debut in August 1986. He conducted the orchestra most recently in two Tanglewood concerts last summer, in August 2002.

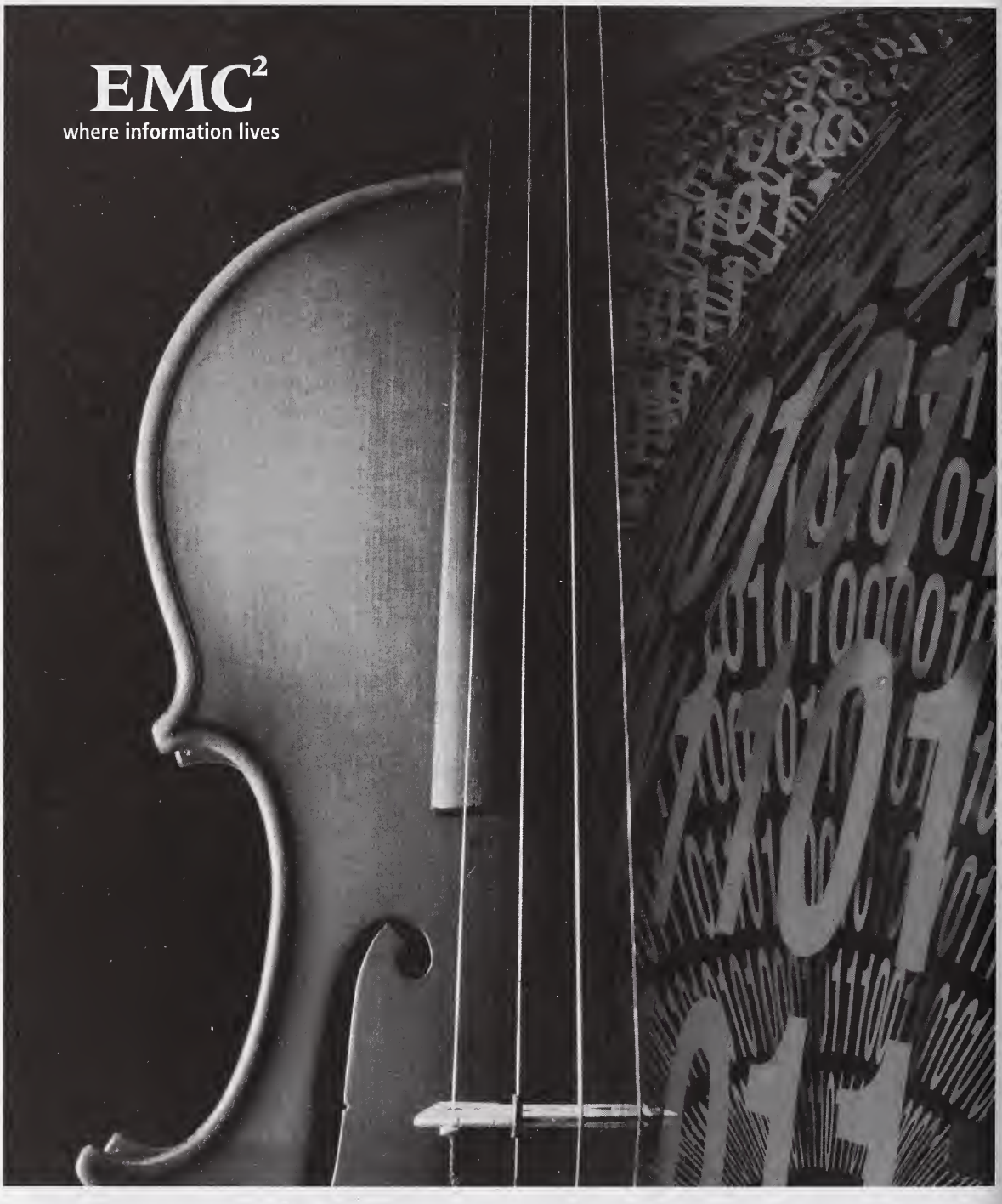


Jean-Yves Thibaudet



Pianist Jean-Yves Thibaudet has collaborated with the foremost conductors and orchestras, and with many of the preeminent singers of today. His 2002-03 season opened with an operatic portrayal: a reprisal of his role as Boleslao Lazinski in Giordano's *Fedora* at the Metropolitan Opera's Opening Night Gala with James Levine conducting. As concerto soloist he performed Ravel's Concerto in G with the New York Philharmonic under André Previn; toured Florida with the Budapest Festival Orchestra under Iván Fischer, culminating in a performance at New York's Carnegie Hall, and toured Japan with the Orchestre National de Belgique. Other orchestral engagements included the BBC Philharmonic, the Bournemouth Symphony, the Orchestre National de Lille, the Royal Scottish National Orchestra, Ensemble Orchestral de Paris, Orchestra Sinfonica di Milano Giuseppe Verdi, Orchestra dell'Arena in Verona, ahd Sophia Symphony in Bulgaria, the City of London Sinfonia, and the National Symphony in Washington, D.C, among others. He gave solo recitals in Montreal, Birmingham, Baltimore, Saratoga, in Spain, and in the Netherlands, and a chamber music performance with the Rossetti String Quartet in Philadelphia. He continued his support for Classical Action with a benefit recital in New York City. In addition to Tanglewood, this summer's performances include orchestral appearances and recitals in Europe and the Far East. In the U.S., he appears at the Vail Valley Music Festival with the New York Philharmonic and in recital. In great demand as a collaborator, Mr. Thibaudet performs and records with such artists at Cecilia Bartoli, Renée Fleming, Angelika Kirchschlager, Yuri Bashmet, and the Rossetti String Quartet. An exclusive Decca recording artist with more than thirty recordings, he released his most recent disc, "The Magic of Satie," in fall 2002. Other discs include the Mendelssohn piano concertos with the Leipzig Gewandhaus Orchestra; "Night Songs," a collaboration with Renée Fleming; a disc of Chopin and Grieg works with Gergiev and the Rotterdam Philharmonic; solo piano works of Debussy, and music of Rachmaninoff, Debussy, Liszt, Messiaen, Shostakovich, Gershwin, Brahms, Schumann, D'Indy, and Wolf. His disc of Ravel piano works earned a Grammy nomination. He has also made successful forays into the world of jazz, including "Reflections on Duke" and "Conversations with Bill Evans." Mr. Thibaudet had an onscreen cameo in Bruce Beresford's feature film on Alma Mahler entitled "Bride of the Wind," and his playing is showcased throughout the soundtrack. He is also featured on the soundtrack of the film "Portrait of a Lady," and participated in the PBS/Smithsonian special "Piano Grand!" hosted by Billy Joel. Mr. Thibaudet's concert attire is designed by Thierry Mugler and by Vivienne Westwood. Of French and German heritage, Mr. Thibaudet was born in Lyon, France, where he began his piano studies at five and made his first public appearance at seven. He attended the Paris Conservatory, studying with Aldo Ciccolini and Lucett Descaves, a friend and collaborator of Ravel, and at fifteen won the premier Prix de Conservatoire. Three years later he won the Young Concert Artists auditions in New York. The Republic of France awarded him the Chevalier de l'Ordre des Arts et des Lettres in 2001. In 2002 he was awarded the Premio Pegasus from the Spoleto Festival for his artistic achievements and his longstanding involvement with the festival. Mr. Thibaudet made his BSO debut at Tanglewood in 1992, and returned to Tanglewood in 1999, 2000, and in 2002. Most recently he made his BSO subscription series debut in the fall of 2002.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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2003 Tanglewood

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JOHN WILLIAMS conducting

VAUGHAN WILLIAMS	Overture to *The Wasps*
ELGAR	Cello Concerto in E minor, Opus 85 Adagio—Moderato— Lento—Allegro molto Adagio Allegro—Moderato—Allegro, ma non troppo YO-YO MA

INTERMISSION

TIPPETT	Suite for the Birthday of Prince Charles Intrada Berceuse Procession and Dance Carol Finale
WILLIAMS	Elegy for cello and orchestra YO-YO MA
MAXWELL DAVIES	*An Orkney Wedding, with Sunrise* IAIN MASSIE, Highland bagpipes

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NOTES ON THE PROGRAM

Ralph Vaughan Williams (1872-1958)
Overture to *The Wasps*

Composed as part of incidental music for a Cambridge University production of Aristophanes' "The Wasps" in 1909, then incorporated into a concert suite from that music in 1912. First BSO performance: Tanglewood, August 5, 1977, André Previn cond. *Most recent Tanglewood performance*: August 11, 1996, Jeffrey Tate cond.

Ursula Vaughan Williams begins her biography of the composer thus:

> Ralph Vaughan Williams was, on his father's side, of mixed English and Welsh descent. On his mother's side he came from the families of Wedgwood* and Darwin, so often intermarried. He drew his inheritance partly from Celtic sources, from a family chiefly of lawyers and parsons, and partly from the strong inventive stock of craftsmen, manufacturers, and scientists.

Before he was ten, Ralph took and passed an Edinburgh University correspondence course in music, and, in his music-loving household, he had his aunt Sophy Wedgwood to give him lessons in piano and basic theory. He went to Charterhouse, the Royal College of Music, and Trinity College, Cambridge. He played organ with interest and piano out of necessity. He studied in Berlin with Max Bruch, and at thirty-five he took time off from work and career to sharpen his technique with some months of lessons with Ravel.



In 1909, the year he was invited to compose the music for the Cambridge University Greek Play, he completed his *Sea Symphony* on Walt Whitman texts. He had joined the Folk-Song Society and had begun collecting Norfolk songs, a critical step that led him to the finding of his own musical language; he had come to know and love music of early English masters like Byrd and Purcell, editing the latter's *Welcome Odes* for the Purcell Society; he had put considerable energy into elevating the standards of amateur choral singing, had contributed articles on conducting and fugue to a new edition of Grove's Dictionary of Music and Musicians (these were still to be found in the dictionary's Fifth Edition of 1954), and had prepared a new edition of the English Hymnal. He was beginning to note down ideas for a quietly revolutionary masterpiece, the *Fantasia on a Theme of Thomas Tallis*.

Three of his masters at the Royal College, Sir Hubert Parry, Sir Charles Villiers Stanford, and Dr. Charles Wood, had written for the Cambridge Greek Play in earlier years, and Vaughan Williams perceived his own invitation as a signal honor. The play in 1909 was Aristophanes' *The Wasps*, written in 422 B.C. and satirizing the Athenians' litigiousness, a passion nurtured by the fact that they were well paid for court and jury duty. A house dog is tried for the theft of a cheese—mortar, pestle, and other kitchen implements testifying to the excellence of his character—and the absurdity of this event serves to cure the elderly Philocleon, a sort of career juryman, of his passion for litigation. It is Philocleon's son Bdelycleon who has staged this trial, and the big tune in the middle of the overture, a tune that just reeks of roast beef and that is surely more WASP than wasp, is associated in the play with the eventual reconciliation of father and son.

—Michael Steinberg

*The action of *The Wasps* requires that china be broken at a certain point. Vaughan Williams insisted that only Wedgwood made the proper sound.

Edward Elgar (1857-1934)
Cello Concerto in E minor, Opus 85

First performance: October 26, 1919, London, Elgar cond., Felix Salmond, soloist. *First BSO performance*: April 4, 1955, Charles Munch cond., Maurice Eisenberg, soloist. *First Tanglewood performance*: August 3, 1969, Daniel Barenboim cond., Jacqueline Du Pré, soloist. *Most recent Tanglewood performance*: August 23, 1998, Yan Pascal Tortelier cond., Mischa Maisky, soloist.

Only for twenty of his seventy-six years did Elgar enjoy the simultaneous benefits of fame and creative abundance. For the first forty-two years he was unknown in the wider world, and for the last fourteen his muse was in retirement, if not quite still. The work that closed this twenty-year period of high creativity was the Cello Concerto, completed in the summer of 1919. A year later, with the death of his beloved wife Alice, Elgar withdrew more and more from public life; he wrote no more masterpieces.



His slow progress toward national recognition was no doubt due to the fact that he grew up far from London and did not study with someone who could have helped him on his way. He was largely self-taught, and did not at all match people's notion of a typical composer, expected in those days to be an aesthete in the manner of Oscar Wilde. A friend who had played under his direction described him as "a very distinguished-looking English country gentleman, tall, with a large and somewhat aggressive moustache, a prominent but shapely nose and rather deep-set but piercing eyes. It was his eyes perhaps that gave the clue to his real personality: they sparkled with humour, or became grave or gay, bright or misty as each mood in the music revealed itself. He looked upstanding, and had an almost military bearing. He was practical to a degree, he wasted no time. The orchestra, it is almost needless to say, adored him."

Until the success of the *Enigma* Variations in London in 1899, he was regarded as a provincial composer, which indeed he was, composing mostly for the regional festivals that flourished in late Victorian England. Then the great works appeared in steady succession—*The Dream of Gerontius*, *Sea Pictures*, the *Pomp and Circumstance* marches, *In the South*, the Introduction and Allegro for strings, the First Symphony, the Violin Concerto, the Second Symphony, *Falstaff*, and a group of three chamber works composed towards the end of the war: the Violin Sonata, the String Quartet, and the Piano Quintet. These three works were composed at Brinkwells, the house in Sussex where the Elgars moved in 1917. It was odd that Elgar should live anywhere but in his beloved West Country, but this house brought him respite from the constant anxieties of the war, and is readily associated with the leaner, more reflective style that the Cello Concerto perfectly illustrates. A letter written at this time describes his routine: "I rise about seven work till 8-15—then dress, breakfast—pipe (I smoke again all day!) work till 12-30 lunch (pipe)—rest an hour—work till tea (pipe)—then work till 7-30—change, dinner at 8. Bed at 10—every day practically goes thus... We go for lovely walks... the woods are full of flowers, wonderful..."

On September 26, 1918, with the war still on, Elgar's wife's diary recorded "wonderful new music, real wood sounds & other lament wh. shd. be in a war symphony." But this was to be a concerto, not a symphony, and as it neared completion the following summer, Elgar described it as "a real large work & I think good & alive." On the occasion of the first performance, which took place under the composer's direction on October 26, 1919, there was in the cello section of the London Symphony Orchestra a future

conductor, John Barbirolli, then aged nineteen, who would later conduct a historic recording of the work with Jacqueline du Pré. On that first night Elgar had been given too little rehearsal time, and the main impression was of orchestral incompetence. Ernest Newman reported that the orchestra "made a lamentable public exhibition of itself." Later the work came to be recognized as one of the handful of supreme concertos for the instrument. In 1928 Elgar led a recording of the work with Beatrice Harrison as the soloist. The original soloist, Felix Salmond, moved to the United States in 1922; after a brief spell teaching at the Juilliard School he was head of the cello department at the Curtis Institute from 1925 to 1942. Among his pupils were Bernard Greenhouse and Leonard Rose.

We may discern in the Cello Concerto a sentiment of resignation and even of despair generated from within by that strong vein of melancholy that had always been an inescapable element of Elgar's music, and from without by the desolating impact of the Great War. But the Cello Concerto is not a threnody, nor even, so far as we can tell, a deliberately planned swan song. It is reflective, playful, tearful, and energetic by turns, like all his best music, and we underestimate the work if we attach too much to its autumnal character: many of its pages might have been summoned into existence by the Wand of Youth.

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Unlike the traditional concerto it has four movements, not three. Brahms's Second Piano Concerto had expanded the form to four movements and taken on mighty symphonic proportions, but Elgar here has four movements not for length and weight but for diversity and contrast. The movements are all concise, especially when compared to the expansive landscape of the Violin Concerto's three movements. As in his two symphonies, the two central movements, a scherzo and a slow movement, offer a complete contrast in momentum and temper. The declamatory opening of the work recurs truncated at the beginning of the scherzo and in full, this time marvelously valedictory in effect, at the end of the finale.

After a declamatory opening for the soloist, the first movement's gentle lilt is far removed from any pomp or circumstance. Over the meandering first theme Elgar wrote in his sketchbook: "very full, sweet and sonorous," and although the whole orchestra tries to give it breadth, it ends as it began, bleak and bare. The scherzo that follows is in 4/4 time with bustling sixteenths reminiscent of the Introduction and Allegro for strings of many years earlier. There is a brief expressive phrase offered here and there in contrast, but lightness prevails.

For the slow movement Elgar indulges unashamedly in the yearning phrases and sliding harmony that breathe nostalgia and tranquility. This is not a lament but a private world of sweetness so direct and complete that it requires no development or expansion. For all its heartrending beauty, the movement is short, and its half-close leads directly into the finale. Here, after another declamatory start, the movement settles into a sturdy rhythm which proceeds in a business-like and oddly impersonal fashion right through to the closing pages. Then, as if yielding to some fatal destiny, Elgar adds an epilogue in slow tempo as passionate as anything he had ever written, full of drooping phrases and desperate gestures, like a dying man reaching up for help. There is asperity too, in the harmony, and the music slides inevitably into a brief memory of the slow movement followed by the work's opening statement and a brief, energetic (and surely ironic) close.

—Hugh Macdonald

Sir Michael Tippett (1905-1998)
Suite for the Birthday of Prince Charles (Suite in D)

First performance: November 15, 1948, BBC Symphony Orchestra, Adrian Boult cond. (radio broadcast). *First concert performance*: BBC Symphony Orchestra, Sir Malcolm Sargent cond. *Only previous BSO and Tanglewood performance*: August 28, 1993, John Williams cond.

In any monarchy, the birth of an heir to the throne is cause for celebration. When Princess Elizabeth (who became Queen in 1952) gave birth to Charles, the current Prince of Wales, the official and semi-official organs of the state, such as the BBC, offered commissions for the requisite festivities. Tippett was at the time forty-three years old, but, owing to a late-starting career, he was not exceptionally well known and not, perhaps, an obvious choice for such a commission. Perhaps the reason he received it had as much to do with his work promoting the traditions of English music as conductor of madrigal ensembles or as the editor of music by Henry Purcell. In any case, the commission was a godsend for his career, and he quickly produced just the kind of score that was wanted, one that was accessible to a broad range of listeners and that paid homage to the older traditions of English music, particularly in quoting





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hymn tunes and folk songs. He also used the opportunity to recycle some music he had composed more than a decade earlier for a "folk-song opera" called *Robin Hood*, which had never been published, so he was able to salvage the best parts of that score and present them in an effective new way.

The first movement, *Intrada*, is a brilliant processional that recalls the Queen's own wedding day, with trumpets and bell-sounds created by the full orchestra in counterpoint to statements of an English hymn melody, "Crimond," that had been sung at the wedding ceremony. The vigorous syncopations are pure Tippett, though inspired by the style of Jacobean consort writing for strings. The second movement is a lullaby, welcoming the new member of the royal family with a French melody that Tippett had already employed once in his music for the children's play *Robert of Sicily*. The third movement, *Procession and Dance*, was cast as a bedtime story, in which a little march (the music was drawn from Tippett's own opera-in-progress, *The Midsummer Marriage*, which was not performed until 1953) brings in some mysterious dancers who perform a lively version of a folk tune (and fertility dance!) called "All round my hat." At its end, the procession draws off into the distance again. The fourth movement, Carol, is built on a medieval English carol, *Angelus ad virginem* (few people are likely to be able to sing this today, but readers may recall that it is mentioned in Chaucer's *Canterbury Tales*); Tippett drew this from his *Robin Hood*, where he had used it as wedding music for Robin and Marian. The finale offers a wonderful, athletic collision of musical ideas from various sources, opening with music originally composed for the overture to Tippett's *Robin Hood*, with brief quotations from the folk song "Early one morning" and a popular English country dance, the Helston Furry Dance. Within this mix, Tippett has added an "original" folk song of his own, also drawn from *Robin Hood*, and has joined all these disparate ideas into a delightfully energetic way which served its immediate purpose quite effectively while foreshadowing some elements in the future development of the composer's own style.

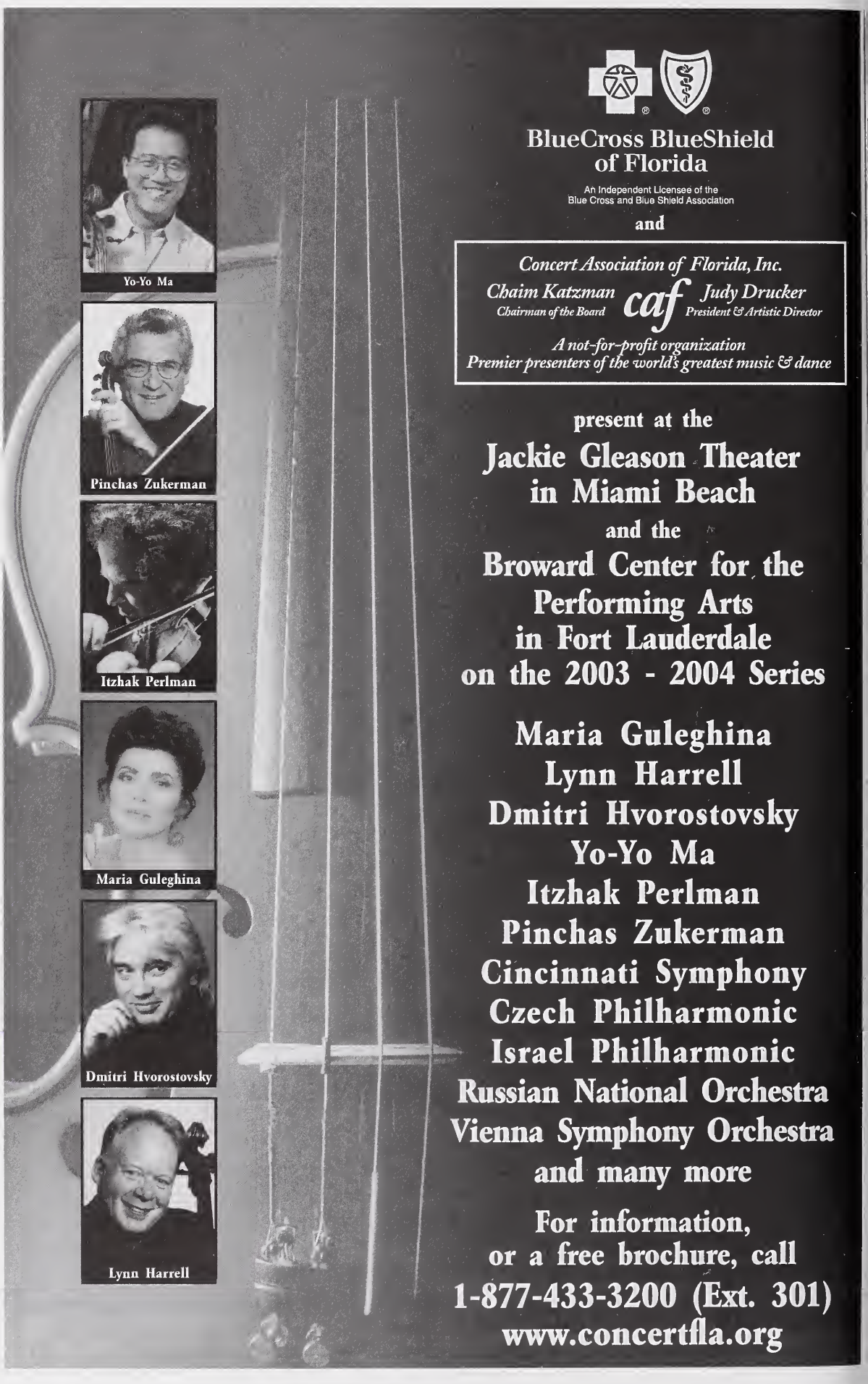
—Steven Ledbetter

John Williams (b.1932)
Elegy for cello and orchestra

First performance of the orchestral version: Recording sessions for the February 2002 release "Yo-Yo Ma Plays the Music of John Williams," Los Angeles Recording Arts Orchestra, John Williams, cond., Yo-Yo Ma, cello. *This is the first Boston Symphony performance of this piece.*

Five-time Academy Award-winning composer John Williams, whose music for such films as *Jaws*, the *Star Wars* films, and more recently *Catch Me If You Can* and the Harry Potter series has made him the most celebrated film composer of our (and perhaps any) time, needs no introduction for Boston Symphony and Boston Pops audiences. Conductor of the Boston Pops starting in 1980, his tenure began after Arthur Fiedler's retirement and lasted until 1993, when he gave up the post to devote more time to composing, with particular concentration on concert works (although his film work has continued apace). He currently holds the post of Laureate Conductor of the Boston Pops, and also appears with the Boston Symphony Orchestra. He recorded the *Schindler's List* soundtrack with the Pops, and with the Boston Symphony recorded the music for *Saving Private Ryan*. Many of his pieces for the concert hall, including *TreeSong* for violin and orchestra (given its world premiere by Gil Shaham and





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the BSO under John Williams at Tanglewood in July 2000), and the orchestra piece *for Seiji!* (written for Seiji Ozawa's twenty-fifth anniversary as the BSO's music director and premiered in Symphony Hall in April 1999, with Ozawa conducting), were given their first performances by the Boston Symphony.

John Williams's Cello Concerto, a BSO commission, was premiered at Tanglewood by the orchestra and Yo-Yo Ma during the Seiji Ozawa Hall inaugural concert on July 7, 1994. That piece was one of several that Williams has written with Yo-Yo Ma in mind. Williams first conducted Yo-Yo Ma as soloist with the Boston Pops in 1985, and developed a great respect for the cellist's musicianship and personality. The two have since worked together on numerous occasions, including collaborating on a recording, "Yo-Yo Ma Plays the Music of John Williams," featuring the Cello Concerto, *Heartwood* for cello and orchestra, and Three Pieces for solo cello, all written for Yo-Yo Ma, as well as the present *Elegy* for cello and orchestra. This piece, originally for cello and piano, was written for the memorial service for the young children of a close friend, as described below; John Walz was the solo cellist on that occasion. Williams orchestrated it expressly for his CD project with Yo-Yo Ma. The following is excerpted from John Williams's notes about *Elegy* in the booklet for the CD "Yo-Yo Ma Plays the Music of John Williams."

> A few years ago, an acquaintance of mine, a brilliant young violinist, lost her two young children in tragic circumstances. For the memorial service for little Alexandra and Daniel, a group of composer colleagues and I each contributed a small piece to mark this occasion, which was not only heartrending but also suffused with a great deal of love....

A single movement of about seven minutes' length, *Elegy* expresses loss and memory through music based on a melodic fragment from Williams's score to the film *Seven Years in Tibet*, for which Yo-Yo Ma was soloist on the soundtrack's recording. Williams goes on to write: "I am happy to report that this lovely young woman is recovering from the unrecoverable, started another gorgeous family, and is playing as brilliantly as ever. Bless her."

—Robert Kirzinger

Peter Maxwell Davies (b.1934)
An Orkney Wedding, with Sunrise

First performance: May 10, 1985, Symphony Hall, Boston, Boston Pops Orchestra, John Williams cond. *This is the first Boston Symphony Orchestra performance of the piece.*

Peter Maxwell Davies was born in Manchester, England, and attended the Royal Manchester College of Music (now the Royal Northern College of Music), where among his classmates were the composers Alexander Goehr and Harrison Birtwistle. All three later became among the most significant of their generation of English composers, and were known collectively as "the Manchester Group." Following his graduation from the College, Maxwell Davies spent time in Rome where he worked with Goffredo Petrassi.



John Carewe/Boosey & Hawkes

Davies was from the first interested in the earnest experiment of the European avant-garde, looking into the progressive scores of such composers as Stockhausen and Boulez, but he also spent time studying and assimilating the techniques and sound of medieval, Renaissance, and early Baroque composers. Quotation of and allusion to early music figures throughout his work. Another important aspect of his aesthetic has been the theatrical element: perhaps his most stud-

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ied and popular piece is the absurd, semi-staged drama *Eight Songs for a Mad King*, and he has written several large-scale operas, the most recent being *The Doctor of Myddfai* for Welsh National Opera (1995). He has written music in all genres; among his latest works are the three "Naxos" string quartets (commissioned by the recording label of that name) and his *Antarctica* Symphony (Symphony No. 8), the latter inspired by the composer's trip to that continent in 1997, and commissioned by the Philharmonia Orchestra and the British Antarctic Survey.

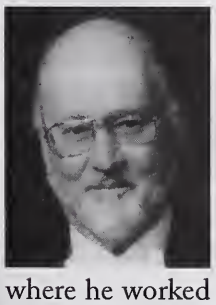
Since 1970 Peter Maxwell Davies has lived on the remote and rugged Orkney Islands, off the northern coast of Scotland. There he has found much inspiration for his music in the landscape, legend, and history of the area, which have inspired works including his Symphony No. 2 (a BSO centennial commission), his opera *The Martyrdom of St. Magnus*, and a recent series of five orchestral works, *An Orkney Saga*. The raucous, celebratory, and atmospheric *An Orkney Wedding, with Sunrise*, depicting the actual wedding of a neighbor that Davies attended in 1978, is another such work.

In his own program note for the piece, the composer writes the following: "This was written for the Boston Pops Orchestra as a commission for its centenary, and conducted at the first performance by John Williams. It is a picture postcard record of an actual wedding I attended on Hoy in Orkney. At the outset, we hear the guests arriving, out of extremely bad weather, at the hall. This is followed by the processional, where the guests are solemnly received by the bride and bridegroom, and presented with their first glass of whisky. The band tunes up, and we get on with the dancing proper. This becomes ever wilder, as all concerned feel the results of the whisky, until the lead fiddle can hardly hold the band together any more. We leave the hall into the cold night, with echoes of the processional music in our ears, and as we walk home across the island, the sun rises, over Caithness, to a glorious dawn. The sun is represented by the highland bagpipes, in full traditional splendour."

—Robert Kirzinger

ARTISTS

John Williams



In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 85 films, including *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 42 Academy Award nominations, and has been awarded five Oscars, one British Academy Award, eight-

een Grammys, and three Golden Globes, as well as several gold and platinum records. He is currently working on a commission from the Los Angeles Philharmonic for the opening of Disney Hall in fall 2003.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led the Boston Pops and Boston Pops Esplanade orchestras on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, he has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon.

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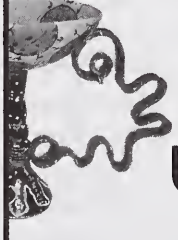
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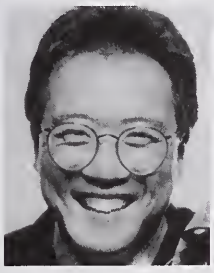


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Yo-Yo Ma



The multi-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences, and to his personal desire for artistic growth and renewal. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, or exploring cultures and musical forms outside the Western classical tradition, he seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities, drawing inspiration from a wide circle of collaborators. One of his goals is to explore music as a means of communication, and as a vehicle for the migrations of ideas across a range of cultures throughout the world. Taking this interest even further, he established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. Mr. Ma is an exclusive Sony Classical artist, with a discography (including fourteen Grammy winners) that reflects his wide-ranging interests. Besides his many recordings of the standard cello literature, he has also made numerous discs that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" and Grammy-winner "Appalachian Journey" with Mark O'Connor and Edgar Meyer, and "Piazzolla: Soul of the Tango." Recent releases include "Silk Road Journeys: When Strangers Meet," "Yo-Yo Ma Plays the Music of John Williams," and "Classic Yo-Yo." Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. Yo-Yo Ma was born to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Yo-Yo Ma has appeared regularly as soloist with the Boston Symphony Orchestra since his BSO debut in February 1984. His final Tanglewood appearance this summer is this Tuesday, when he plays an Ozawa Hall recital with Emanuel Ax. Previously this summer he participated in the Tanglewood Music Center/Mark Morris Dance Group collaboration in June, and in "Yo-Yo Ma's Brazil: An Evening of Latin American Music" earlier this month.

Iain Massie

Iain Massie, who began playing bagpipes at the age of eight, came to this country from Scotland in 1985. He is Pipe-Major of the Boston Pipers Society, which was formed in 1995. Since making his Boston Pops debut in 1997, Mr. Massie has performed on numerous occasions with the orchestra. Many of his ancestors and relatives played the bagpipes, most notably his grandfather John Massie, who was Pipe-Major of the Gordon Highlanders.

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TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES CONLON conducting

ZEMLINSKY — Suite from *A Florentine Tragedy*, arranged by James Conlon (world premiere)

TCHAIKOVSKY — Violin Concerto in D, Opus 35

Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

JOSHUA BELL

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

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NOTES ON THE PROGRAM

Alexander Zemlinsky (1871-1942)
Eine florentinische Tragödie (*A Florentine Tragedy*), Opus 16

First performance of the opera: January 30, 1917, Stuttgart, Max von Schillings cond. *This is the world premiere performance of the suite arranged by James Conlon from Zemlinsky's opera, and the first performance of any music from Zemlinsky's opera at Tanglewood. James Conlon previously conducted the BSO in a suite from Zemlinsky's incidental music to "Cymbeline" in March 1999. Seiji Ozawa conducted the BSO in Zemlinsky's "Lyric Symphony" in October 1999.*

Alexander Zemlinsky was born into a distinguished Viennese family. His mother, Clara Semo, was a Sephardic Jew, and his Christian father, Adolf, not only converted to Judaism, but also became very actively involved in the Viennese Jewish community.



Alexander had two sisters, Mathilde (born 1875), who would become the first wife of Arnold Schoenberg, and Bianca (born 1877). Zemlinsky played a profound role in the cultural life of *fin-de-siècle* Vienna (Alban Berg even dedicated his *Lyric Suite* to him), and in this context, it is no surprise, as Mahler biographer Henri de La Grange reports, that when Gustav Mahler met Alma Schindler (his future wife) for the first time in November 1901 at a dinner party, their first conversation—rather argument—was about Alexander Zemlinsky. Zemlinsky was eminently successful as both composer and conductor, but he considered his greatest achievements to be his eight operas, among them *Malwa* (1913), *Der Zwerg* (1914), *Der heilige Vitalie* (1915), and *Eine florentinische Tragödie*, Op. 16 (1915-16).

A number of composers, including Giacomo Puccini, had been seduced by Oscar Wilde's play *A Florentine Tragedy*, but chose not to set it. It seemed to have a special resonance for Zemlinsky, however, and not least on a personal level, since his sister Mathilde's adulterous love affair with painter Richard Gerstl came to a bad end with Gerstl's suicide. Moreover, as La Grange also reports, Zemlinsky was "reputed to be one of the ugliest men in Vienna"; Alma Schindler even referred to him in her diaries as a "frightful gnome…small, chinless, toothless,…and unwashed." Zemlinsky was surely disturbed by this, and it is possible to infer that his decision to set Wilde's play also stems from his oft-stated desire to set a libretto about the "tragedy of the ugly man." Zemlinsky ended up writing the libretto himself, however, and the opera was premiered on January 30, 1917, at the Stuttgart Hofoper under the baton of Max von Schillings.

Eine florentinische Tragödie is a lurid story of adultery and murder, the stuff of many operas, including Wagner's *Tristan und Isolde*, Zandonai's *Francesca da Rimini*, and Puccini's *Il tabarro*, to name only a few. Zemlinsky generates appropriate musical heat for this oft-told tale with a very large orchestra that includes three each of flutes, oboes, clarinets, and bassoons, four trumpets, three trombones, tuba, harp, mandolin, celesta, glockenspiel, and xylophone together with a huge percussion section and strings. This ensemble accommodates a highly integrated web of motives that moves continuously and swiftly through an often eerie chromatic maze that never rests until the final moments.

The work unfolds dramatically through Simone's prolonged emotional torture of his wife's lover, Guido, whom he baits with his merchant's wares, plies with wine, and eventually challenges to a duel. After discarding swords and daggers, Simone tightens his grip on Guido's throat, gaining a physical and dramatic as well as musical strength that

is paced marvelously by the orchestra. A glissando in the solo violin (called "obscene" by Antony Beaumont) marks the death rattle, as Simone intones an "Amen." Far from being horrified, Bianca is aroused by Simone's brutal act and falls into his arms (presumably in view of the corpse!), as the chromatic ambiguity that had previously dominated the scene dissolves into A-flat major in a shattering and ironic musical epiphany.

—Helen M. Greenwald

Pyotr Ilyich Tchaikovsky (1840-1893)
Violin Concerto in D, Opus 35

First performance: December 4, 1881, Vienna Philharmonic, Hans Richter cond., Adolf Brodsky, soloist. *First BSO performances*: January 1900, Wilhelm Gericke cond., Alexandre Petschnikoff, soloist. *First Tanglewood performance*: August 4, 1949, Serge Koussevitzky cond., Jascha Heifetz, soloist. *Most recent Tanglewood performance*: August 11, 2002, Neeme Järvi cond., Gil Shaham, soloist.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.



The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity

forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf

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Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue....The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

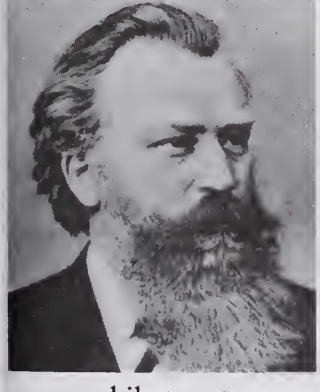
Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

—Steven Ledbetter

Johannes Brahms (1833-1897)
Symphony No. 2 in D, Opus 73

First performance: December 30, 1877, Vienna, Hans Richter cond. *First BSO performances*: February 1882, Georg Henschel cond. *First BSO Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky conducting. *First Tanglewood performance*: August 14, 1938, Koussevitzky cond. *Most recent Tanglewood performance*: August 12, 2001, Bernard Haitink cond.

Brahms's Second Symphony was new when the Boston Symphony Orchestra was founded. True, it had already been played twice in Boston, but it was counted as a fearfully modern composition, and when the BSO's first music director, Georg Henschel, led a performance of the piece in the orchestra's inaugural season, people listened with respect, at least, if not enthusiasm (after all, Henschel was a friend of the composer himself); years later he wrote a book entitled *Personal Recollections of Johannes Brahms*. The reviewers found the symphony a tough nut to crack. The *Boston Traveler* ran a review that was as typical of its day as it is atypical of ours:



> It would appear as though Brahms might afford occasionally to put a little more melody into his work—just a little now and then for a change. His Second Symphony gave the impression that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them, or that he was unable to find any whatever.

We can only gape in astonishment. During the intervening century we have come to recognize the Second above all as the most pastoral of Brahms's four essays in the symphonic

medium, the lush and sensuous foil to his more austere C minor symphony composed only the preceding year.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem*. Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and longtime correspondent Dr. Theo-



dor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the *Boston Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

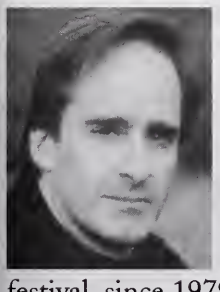
How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—Steven Ledbetter

GUEST ARTISTS

James Conlon



James Conlon has distinguished himself internationally in a highly diverse repertoire of operatic, symphonic, and choral works. Mr. Conlon has spent the major part of the last two decades in Europe, serving as principal conductor of the Paris National Opera since 1995; General Music Director of the City of Cologne, Germany (1989-2002), where he was simultaneously music director of the Gürzenich Orchestra and the Cologne Opera; and music director of the Rotterdam Philharmonic (1983-1991). He has been music director of the Cincinnati May Festival, America's oldest choral festival, since 1979. Mr. Conlon was also recently appointed music director of the Ravinia Festival, to begin with the 2005 season. Since his New York Philharmonic debut in 1974, Mr. Conlon has appeared with virtually every major North American and European orchestra. Associated for over twenty-five years with the Metropolitan Opera, where he made his debut in 1976, Mr. Conlon has conducted more than 200 performances with that company. Mr. Conlon's extensive repertoire encompasses Classical, Romantic, 20th-century, and contemporary works. This season in the United States, Mr. Conlon led a series of three concerts in New York City entitled "Recovering A Musical Heritage: Viktor Ullmann," featuring music by Ullmann and other composers silenced or uprooted by the Holocaust and the events of World War II. The series was the first installment of a three-year project celebrating the music of these composers, conceived and directed by Mr. Conlon. Mr. Conlon has recorded extensively for the EMI, Capriccio, Erato, and Sony Classical labels, with a repertoire ranging from music of Mozart and Mahler to works by less familiar composers including Viktor Ullmann, Karl Amadeus Hartmann, Franz Schreker, and Alexander von Zemlinsky, whose major works he has recorded on a prizewinning, nine-disc series for EMI. In 1999, Mr. Conlon received the Zemlinsky Prize for his efforts in bringing the composer's music to international attention. This season, PBS is airing "Concerto," six half-hour shows hosted by Mr. Conlon. Among his other recent television appearances on PBS are "Cincinnati May Festival 2000," as well as "Playing on the Edge" and "Hearing Ear to Ear with James Conlon," two documentaries featuring his work with the finalists of the Van Cliburn

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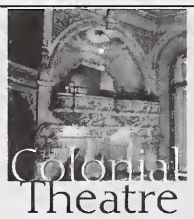


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Competition. In September 2002, in recognition of his work with the Paris Opera, he received the Légion d'Honneur from French President, Jacques Chirac. James Conlon made his BSO debut at Symphony Hall in subscription concerts of January 1981 and his Tanglewood debut with the orchestra in August 1994. He has conducted the BSO here each summer since 1996, most recently in an all-Mozart program in August 2002. He also frequently conducts the Tanglewood Music Center Orchestra, and will lead the BSO's season-ending performance of Beethoven's Ninth Symphony next Sunday.

Joshua Bell



Grammy Award-winning violinist Joshua Bell first came to national attention at age fourteen when he made his acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra, which was soon followed by his Carnegie Hall debut and a recording contract. Mr. Bell has an exceptionally varied career as a soloist, chamber musician, and now conductor. Highlights of his 2002-03 season included a thirteen-city North American tour with the Academy of St. Martin in the Fields under his own direction; concerts with the Orchestra of St. Luke's, the San Francisco Symphony, and the Toronto Symphony; and a recital tour with pianist Simon Mulligan. European appearances included the Tonhalle Orchestra under David Zinman in Vienna, a Scandinavian tour with the Stockholm Philharmonic, and performances with the Philharmonia Orchestra under Valery Gergiev and with the Santa Cecilia Orchestra in Rome. Following several years of exclusive recording for London/Decca, Mr. Bell joined Sony Classical in 1996. His most recent releases on that label are the Mendelssohn and Beethoven violin concertos with Sir Roger Norrington and the Camerata Salzburg (featuring Mr. Bell's original cadenzas), and the *Iris* motion picture soundtrack composed by James Horner. In 2002 his *West Side Story* Suite album, based on Leonard Bernstein's works, won a Grammy; the same music was featured on an Emmy-nominated 2001 PBS "Great Performances" special. Other award-winning recordings include Nicholas Maw's Violin Concerto, which was written for Mr. Bell; and his pairing of the Sibelius and Goldmark violin concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. He received a Grammy nomination for *Gershwin Fantasy*—derived from *Porgy and Bess*—featuring John Williams as conductor and pianist. With bassist and composer Edgar Meyer, Mr. Bell organized a quartet with legendary bluegrass musicians Sam Bush and Mike Marshall, resulting in the Grammy-nominated *Short Trip Home*. Other projects include Grammy-winning collaborations with Wynton Marsalis on *Listen to the Storyteller* and Béla Fleck on *Perpetual Motion*. Mr. Bell was responsible for all violin sound for the movie "The Red Violin," including the recording of John Corigliano's score, which won an Academy Award for Best Original Score. A chamber music enthusiast, he initiated an annual series of chamber music concerts at London's Wigmore Hall in 1997, and was invited by the Auditorium du Louvre to bring the series to Paris. He performs with such artists as Pamela Frank, Steven Isserlis, Edgar Meyer, and Yefim Bronfman, in addition to occasional collaborations with artists outside the classical arena including Bobby McFerrin, Chick Corea, and James Taylor. Joshua Bell co-hosted, with Whoopi Goldberg and John Lithgow, the Trio Arts Cable series "Leonard Bernstein's Young People's Concerts with the New York Philharmonic," and has appeared on many other television programs. He was the subject of a 1995 documentary film presented on BBC's "Omnibus" and later broadcast on Bravo, and has been featured on National Public Radio and profiled in numerous publications. Joshua Bell holds an Artist Diploma from Indiana University. He began teaching a series of master classes at London's Royal Academy of Music in 1998 and has served as Adjunct Professor at the Massachusetts Institute of Technology Media Lab, helping to develop a new generation of high tech instruments and toys. He plays the 1713 Stradivarius known as the "Gibson ex Huberman." Joshua Bell made his BSO debut at Tanglewood in July 1989 and has since appeared frequently with the orchestra here and in Boston. This is his first appearance with the Tanglewood Music Center Orchestra.

2003 Tanglewood Music Center

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Tuesday, August 19, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall
STEINWAY SERIES CONCERT

YO-YO MA, cello
EMANUEL AX, piano

SCHUMANN — Adagio and Allegro in A-flat, Opus 70

BRAHMS — Sonata in D for cello and piano, Opus 78
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

INTERMISSION

SCHUMANN — *Fantasiestücke* (*Fantasy Pieces*), Opus 73
- Zart und mit Ausdruck [Tender and with expression]
- Lebhaft, leicht [Lively, freely]
- Rasch und mit Feuer [Quick and fiery]

BRAHMS — Sonata in D minor, Opus 108
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

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Notes

Half of our program—the two works by Schumann—is devoted to scores designed for wind soloists, but also published in alternative versions for strings. By contrast, the two Brahms sonatas are so strongly conceived for and identified with violin and piano that any change of instrumentation is scarcely conceivable. Yet the music speaks for itself, and the pairing of these two composers in tonight's program remains historically meaningful in that Schumann was a great champion of the young Brahms, and Brahms, following Robert Schumann's death, maintained a lifelong friendship—in fact one of his most important friendships—with Schumann's wife Clara, a friendship that grew from much deeper feelings between Brahms and Clara that arose during the final months of Robert's life.

This evening's offerings by **Robert Schumann** (1810–1856) both date from the same month and reflect the euphoria that made 1849 "my most productive year," as he termed it. He now cultivated versatility—a far cry from his earlier specialization (song, 1840; orchestra, 1841; chamber music, 1842, etc.). Indeed 1849 found him exploring particularly unusual instrumental and vocal combinations (for example, in his *Konzertstück* for Four Horns and Orchestra). That April, he turned to the clarinet—relatively neglected as a chamber instrument—for a set of three pieces, originally choosing the odd title *Soirée-stücke* but soon deciding on the more common ***Fantasiestücke***. He issued these as his Opus 73, also providing versions for violin and for cello. The *Fantasiestücke* form a satisfying entity half or less the size of a normal Romantic sonata. The first luxuriates in brooding melancholy. Wan smiles break through with the question-like beginning of No. 2. A quirky central section, on a wormy chromatic ascent, perhaps sounds even loopier on clarinet but its humor does not fail to tell in cello (the worm turns radiantly in a quiet coda). Schumann leavens the finale's prevailing triumphalism, first with reminiscences of first-movement melancholy, later with a nostalgic episode. A coda adds the question from No. 2 to the thematic mix and presses to an uninhibited close.

After writing his *Fantasiestücke* for clarinet and piano in April 1849, Schumann turned to a still more unusual chamber instrument—the newly invented three-valve French horn. The result, ready by the end of the month, was the quintessentially Romantic **Adagio and Allegro**, Opus 70, written originally for horn and piano, but published alongside versions for both violin and cello. The Adagio (which Schumann provisionally titled *Romanze*) is an openhearted reverie filled with luxuriant passages of free imitation. The continual appearance of new motifs gives an air of spontaneity, and Schumann brings the section to a convincing end without attempting real lyric closure (the opening themes are not reprised, but merely alluded to). A jaunty "hunting" figure commences the Allegro; soon the minor mode summons an arresting four-note motif drawn from the Adagio. Following the re-

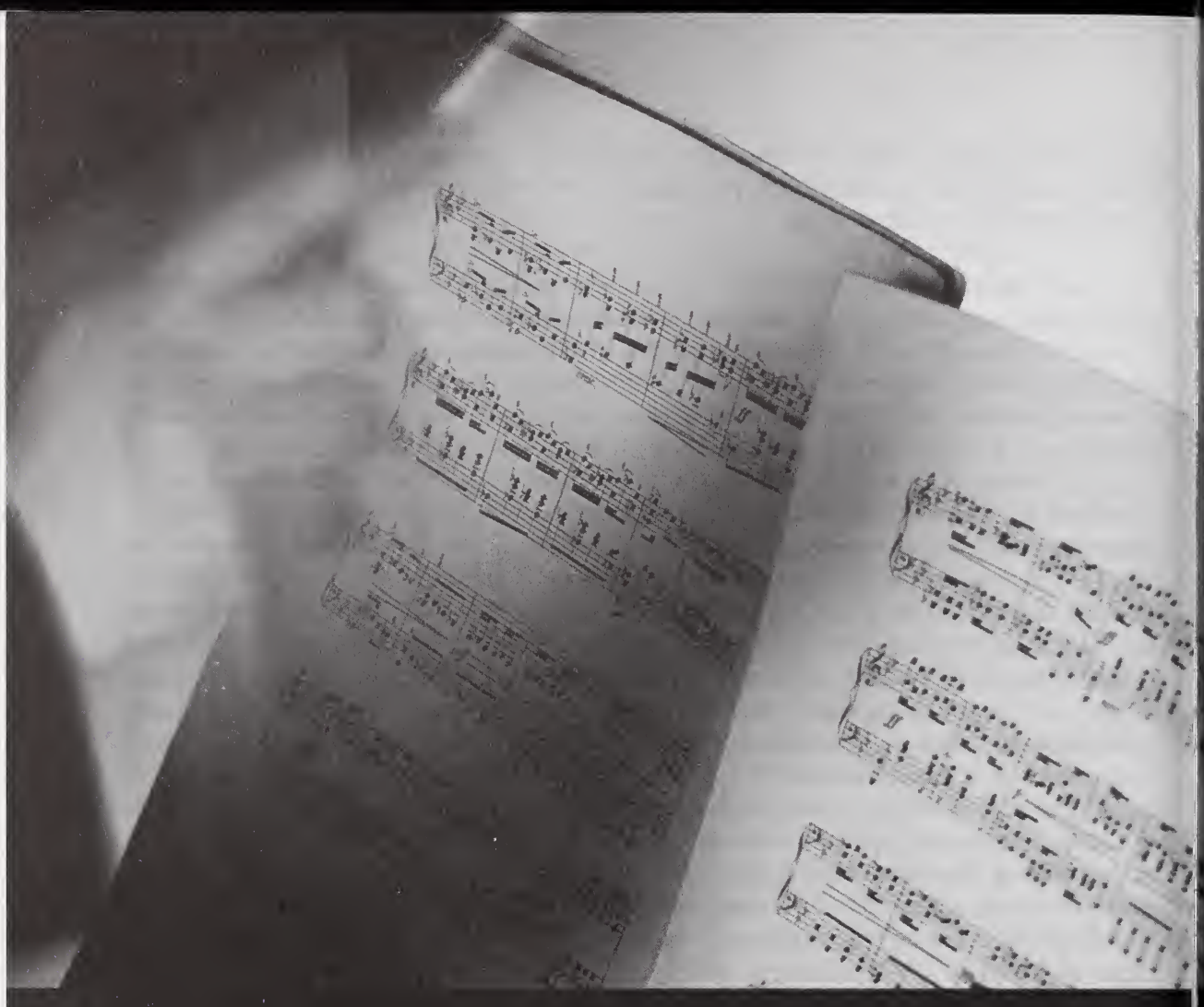


turn of the hunting theme, a sudden calm brings an unexpected key for a variant of the Adagio melody. The hunting figure subsequently initiates a reprise of the Allegro-opening, followed by a jubilant coda.

* * * * *

As with the symphony and the string quartet, **Johannes Brahms** (1833-1897) waited until a surprisingly late date to compose his first violin-and-piano sonata: **Opus 78** in G major. Perhaps this was yet another indication of his reluctance to move into areas already explored by the great classical masters, since violin and piano was the combination most frequently chosen by Mozart and Beethoven for their duet sonatas. Brahms composed the G major sonata in the summer of 1879, immediately after completing his Violin Concerto. The work is performed tonight in a D major version for cello and piano published by Simrock in 1897 (the year of Brahms's death), nearly twenty years after the piece was composed. Simrock's edition did not give the name of a transcriber on the title page, which read simply "Edition for Cello and Piano"; though some catalogues from the time list this cello version of the violin sonata as original to Brahms, we know that he did not like having his name associated with such arrangements of his music, so the question of authorship remains uncertain. In any event, the sonata is one of Brahms's most lyrical works, and it is the string instrument that leads in the ravishing song almost throughout, while the piano takes an accompanimental—though not subordinate—role. The string instrument's first three notes, thrice repeated in a characteristic rhythm, will become a unifying motive throughout the entire sonata. The slow movement alternates a hymnlike melody with more rhythmically contrasting material that is filled with the dotted rhythm of the opening movement's basic idea. The finale makes explicit the rather pensive character of the music, at least for those listeners who recognize the song from which Brahms took his theme: this melody originally served Brahms in his *Regenlied* ("Rain song"), Opus 59, No. 3, of 1873, the text of which may be summarized, "Come down, O rain, and awaken my childhood dream again; rouse my old songs again." Again the melody begins with a dotted rhythm, a rhythm that increasingly pervades the movement. Here, though, the theme is in the minor mode, rather than the major of the first movement. After a contrasting section, the opening theme is repeated, suggesting that the movement is a rondo; but suddenly a quotation from the hymnlike melody of the slow movement leads into an extensive development of that material, followed by another statement of the *Regenlied* theme. Now, for the first time since the opening movement, we arrive in D major (G major in the original violin sonata), and the calm serenity of the second-movement theme, intertwined with the dotted rhythmic motive, draws the sonata to a quiet close.

Brahms enjoyed an enormously productive summer in 1886. Not only did he complete three major chamber works—his Second Cello Sonata, the Violin Sonata No. 2 in A, and Third Piano Trio, published, respectively, as his Opp. 99, 100, and 101—but he also sketched another violin sonata, perhaps meant as a companion piece to Opus 100. Brahms put the sketch aside, however, and it was not until 1888 that he finished the **Sonata No. 3 in D minor, Opus 108**, to be heard here performed by cello and piano (with Yo-Yo Ma playing the string part an octave lower than it was originally written for violin). The result was one of his most inspired and perfect works: a sonata packing a compendious symphonic tragedy into a mere twenty minutes. Where in his previous violin-piano and cello-piano sonatas Brahms had employed a three-movement layout, the Sonata No. 3 is cast in four movements. The melancholy opening first-movement melody represents Brahms at his ripest, deriving eloquent plasticity from subtly asymmetrical repetitions and sequences. In a tour de force of poetic coherence, the development section unfolds over an unchanging pedal tone and unexpectedly reaches a radiant epiphany before spilling over into the reprise in a single breath. The movement's poignant major-key conclusion (which only deepens the effect of previous sorrow) prepares a consoling, rich-textured slow movement, which consists of a single extended melody. Brahms's brief scherzo, beginning with elfin



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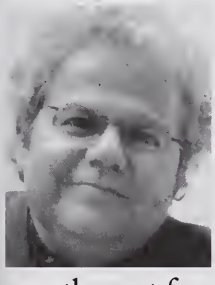
plaintiveness, veers into angry, slashing outbursts; and these foreshadow the drama of the finale, where a wailing theme and its surrounding parentheses of rage launch a journey of oft-breathless urgency.

—Notes by Benjamin Folkman and
Steven Ledbetter (Brahms Opus 78)

GUEST ARTISTS

For a biography of **Yo-Yo Ma**, see page 41.

Emanuel Ax



Emanuel Ax is renowned not only for his poetic temperament and unsurpassed virtuosity, but also for the exceptional breadth of his performing activity. He captured public attention in 1974 when, at age twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists and, four years later, took the coveted Avery Fisher Prize. He has been an exclusive Sony Classical recording artist since 1987, making his debut on that label with a collection of Chopin scherzos and mazurkas. His releases over the past few years include a two-piano program (with Yefim Bronfman) of works by Rachmaninoff; period-instrument performances of Chopin's complete works for piano and orchestra (on two discs), and the Brahms Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony. Other notable recordings are a Grammy-award winning album of Haydn piano sonatas, the two Liszt concertos paired with the Schoenberg Piano Concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and a recording for Nonesuch of John Adams's *Century Rolls* with the Cleveland Orchestra. He performs works by such diverse composers as Sir Michael Tippett, Hans Werner Henze, Paul Hindemith, Ezra Laderman, Peter Lieberson, Joseph Schwantner, William Bolcom, André Previn, and Aaron Copland. He gave the world premiere of Adams's *Century Rolls* with the Cleveland Orchestra in 1997, the European premiere with the Concertgebouw Orchestra in 1998, and the New York premiere with the Cleveland Orchestra at Carnegie Hall in 2000. He premiered Christopher Rouse's *Seeing* for piano and orchestra in 1999 with Leonard Slatkin and the New York Philharmonic; the work had its European premiere at the BBC Proms in 2001. In 2000 Mr. Ax joined the Boston Symphony for the first performances of Bright Sheng's *Red Silk Dance*, and joined Yo-Yo Ma, David Zinman, and the New York Philharmonic for the premiere of Mr. Sheng's Concerto for Piano, Cello, Pipa, and Chinese Wind Instruments. Last season, Mr. Ax premiered Krzysztof Penderecki's new piano concerto *Resurrection* with the Philadelphia Orchestra. In May 2003, at the request of Daniel Barenboim and the Chicago Symphony, he premiered *Extremity of Sky*, a concerto written for him by Melinda Wagner. Highlights of Mr. Ax's 2002-03 season include concert tours with the King's Singers and with clarinetist Richard Stoltzman; recitals in New York (Carnegie Hall), London, Amsterdam, Berlin, Lucerne, and Prague; and performances with the Cleveland Orchestra, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, and the Philharmonia Orchestra (London). Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. Additionally, he attended Columbia University, where he majored in French. Mr. Ax resides in New York City with his wife, the pianist Yoko Nozaki. They have two children together, Joseph and Sarah. Mr. Ax has been a regular guest with the Boston Symphony Orchestra since his BSO debut at Tanglewood in 1978.

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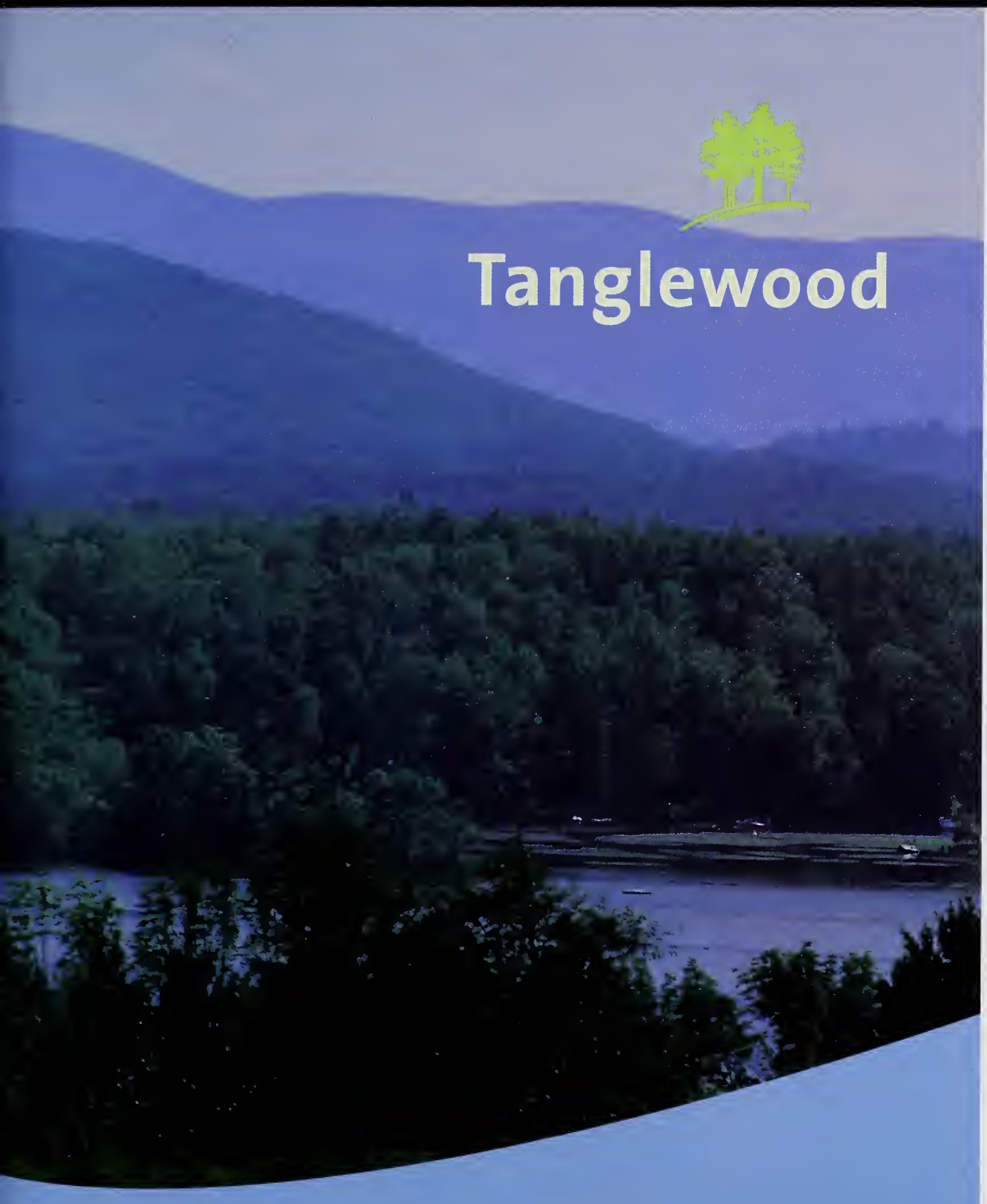
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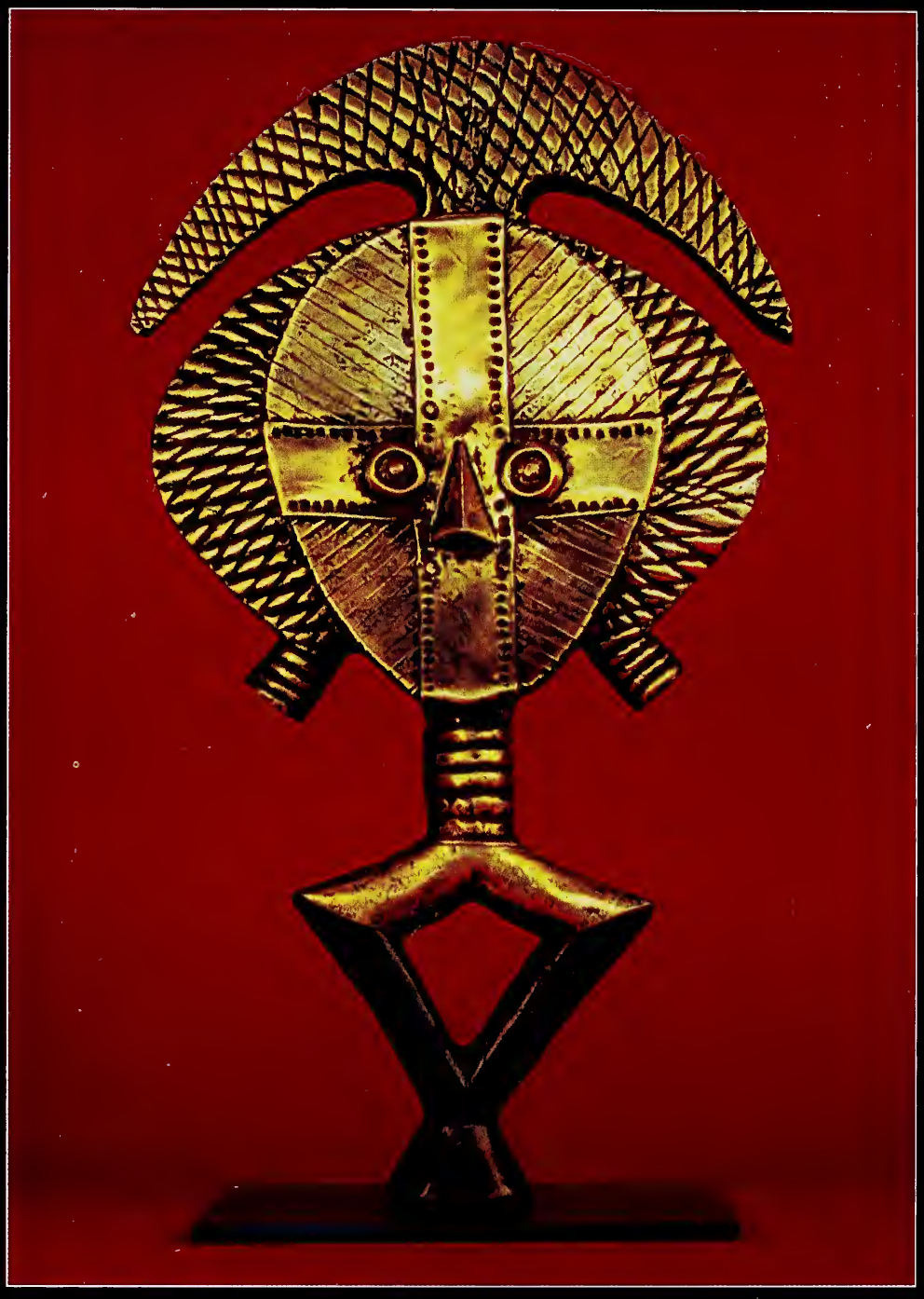


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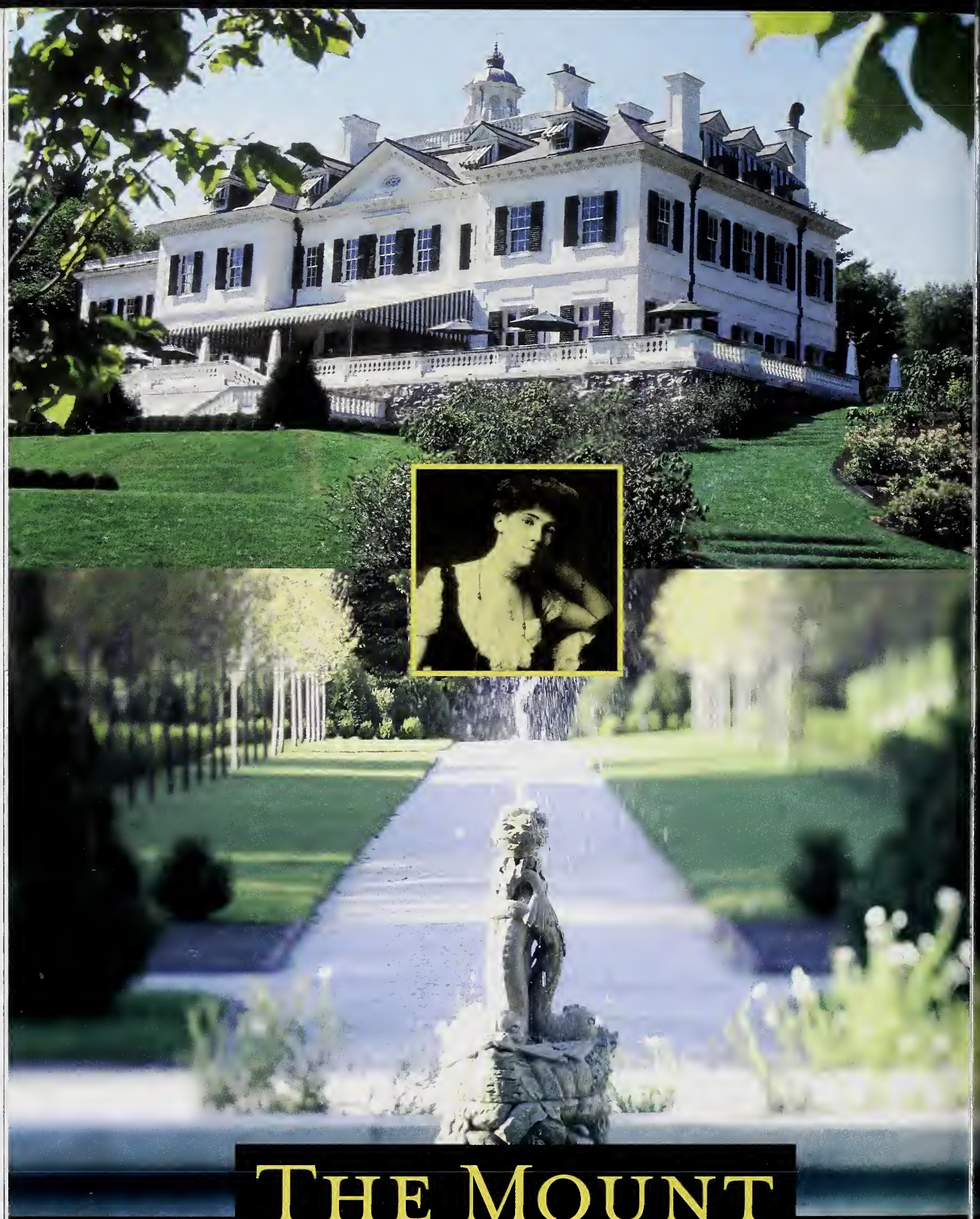
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center:
Celebrating the 65th Anniversary of the Music Shed at Tanglewood



An exhibit commemorating the 65th anniversary of the Music Shed at Tanglewood (inaugurated 1938) has been mounted by the BSO Archives in the Tanglewood Visitor Center. Finnish architect Eliel Saarinen was hired in 1937 to design a permanent structure for the Berkshire Symphonic Festival. When his plans exceeded budget, the Festival's Trustees engaged Stockbridge engineer Joseph Franz to modify Saarinen's design. The Shed built with Franz's modifications stands today with few changes, one of those being the Edmund Hawes Talbot Memorial Stage Canopy installed in 1959 to improve the Shed's acoustics.

The exhibit also features items relating to the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen, completed in 1941, and remained the TMC's main performance venue until the opening of Seiji Ozawa Hall in 1994. Besides items preserved in the BSO Archives, the exhibit also features photographs courtesy of the Stockbridge Library Association Historical Collection. Also on display are materials related to the operas by Osvaldo Golijov and Robert Zuidam commissioned by the TMC and receiving their world premieres this summer.

Shown here is the Shed under construction in the spring of 1938. Steel trusses 90 feet long weighing 16 tons were transported by rail from Bethlehem Steel to Lenox, then loaded onto trucks and brought to Tanglewood. Construction of the Shed required more than 300 tons of steel.

Photograph by David Milton Jones

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the twentieth and twenty-first centuries. The summer of 2003 includes TMC Orchestra performances under the direction of Kurt Masur, Rafael Frühbeck de Burgos, James Conlon, and Edo de Waart. Also highlighting the summer are two major special projects. A summer-opening

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HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



residency by choreographer Mark Morris and the Mark Morris Dance Group culminates in performances with TMC musicians of a program choreographed by Morris to music of Bach and Stravinsky, including Morris's and Yo-Yo Ma's collaborative work, "Falling Down Stairs." In mid-August, TMC Vocal and Instrumental Fellows will premiere two newly commissioned operas by TMC alumni composers: Osvaldo Golijov's *Ainadamar* and Robert Zuidam's *Rages d'amours*—the first operas to be commissioned by the BSO for performance by the Music Center since Benjamin Britten's *Peter Grimes* in 1946. Composers Golijov and Zuidam will be in residence through much of the season, working with the Fellows on bringing these works to performance. In addition, the Festival of Contemporary Music will be directed by Robert Spano, who will appear as pianist and speaker as well as conduct the TMC Orchestra. Featured composers will include Jennifer Higdon, George Benjamin, and, in honor of his 80th birthday year, György Ligeti. Also during the Festival, the annual Fromm Concert at Tanglewood will feature pianist Pierre-Laurent Aimard performing the U.S. premiere of Benjamin's *Shadowlines* and several of Ligeti's Etudes, as well as Robert Spano and TMC faculty member Ursula Oppens performing Messaien's *Visions de l'Amen*. Work in new music in 2003 will also include a second collaboration with Shakespeare & Company, whereby TMC Fellowship Composers will create music for the company's production of *King Lear*. A string quartet seminar, this year complemented by a seminar on the performance of piano-and-string chamber music led by Claude Frank and Pamela Frank, will again take place close to the start of the season.

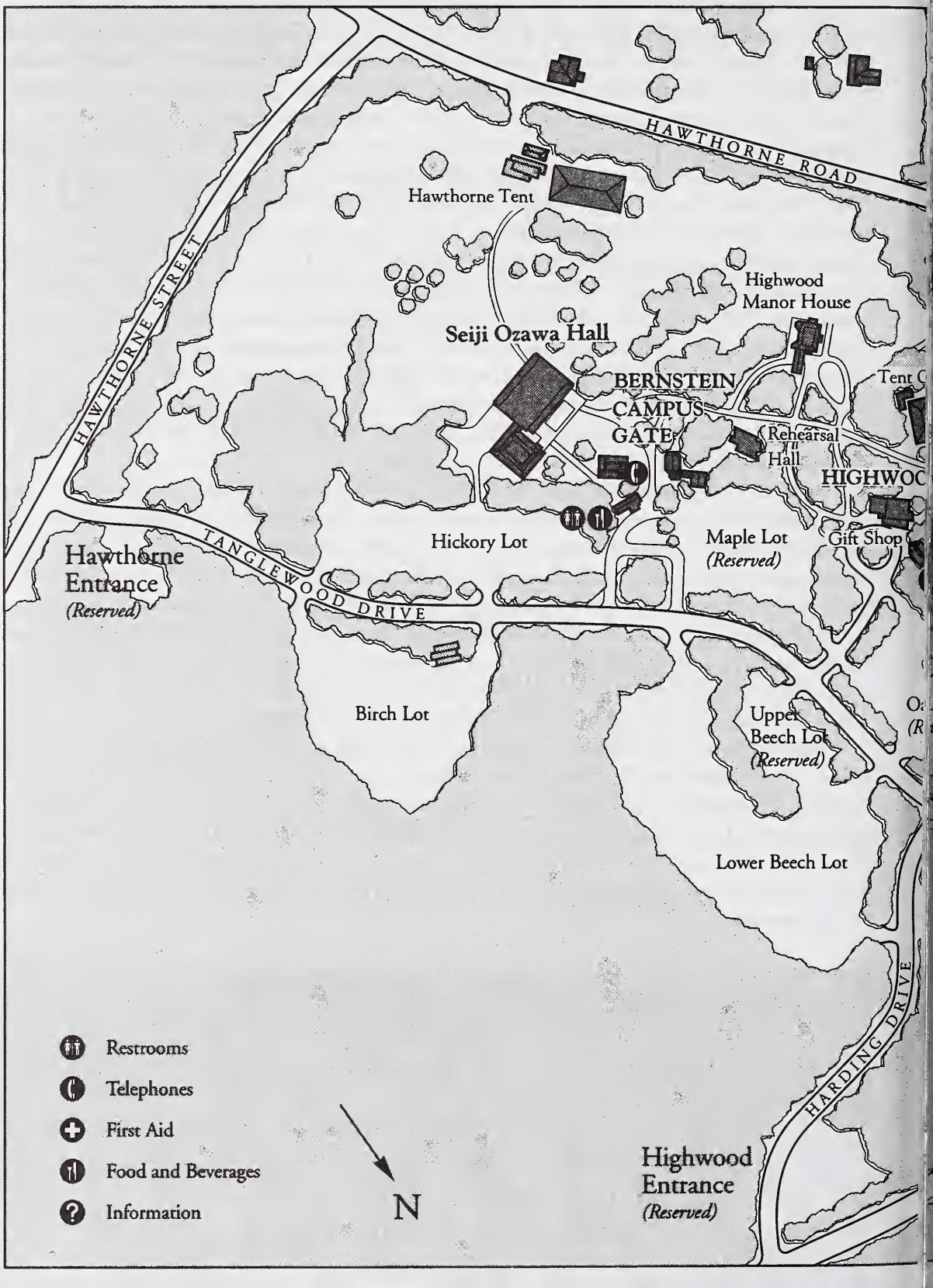
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



Walter H. Scott

Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


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Maple Lot
(Reserved)
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Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
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Entrance
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Hawthorne Cottage
(Reserved Area)
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Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

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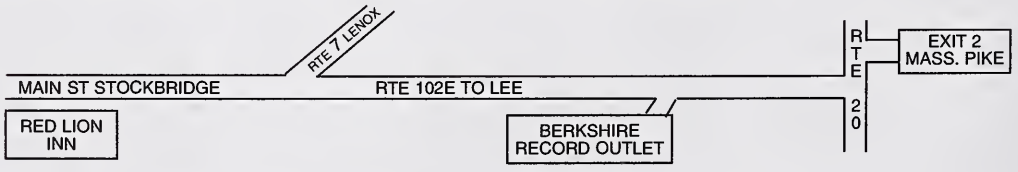
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Latecomers will be seated at the first convenient pause in the program.
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Please do not bring food or beverages into the Music Shed or Ozawa Hall.

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BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

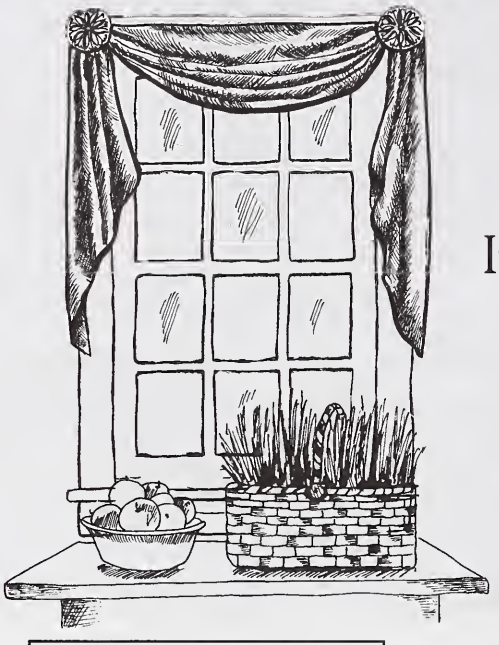
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FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

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OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the fifteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

BOSTON SYMPHONY ORCHESTRA

TANGLEWOOD 2003

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

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Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

§Gerald Elias

§Frank Powdermaker

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson‡
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substituting, Tanglewood 2003

*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

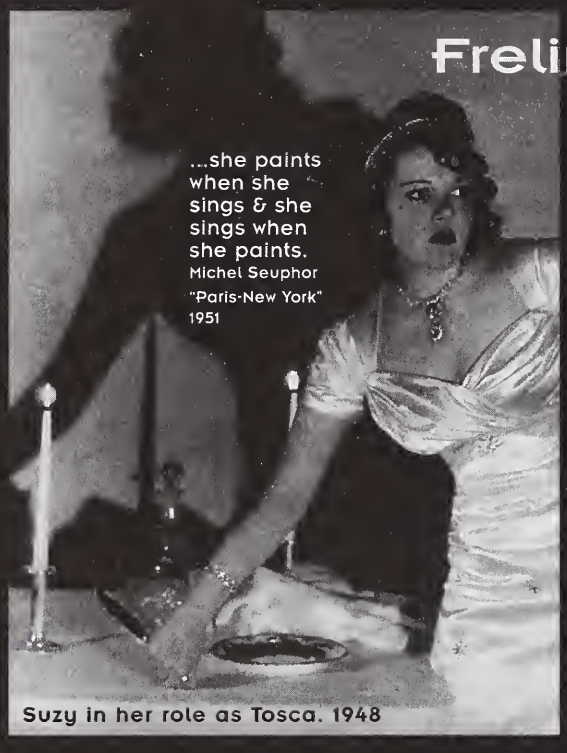
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Editor's Pick - Yankee Magazine's Travel Guide to New England



Suzy in her role as Tosca. 1948

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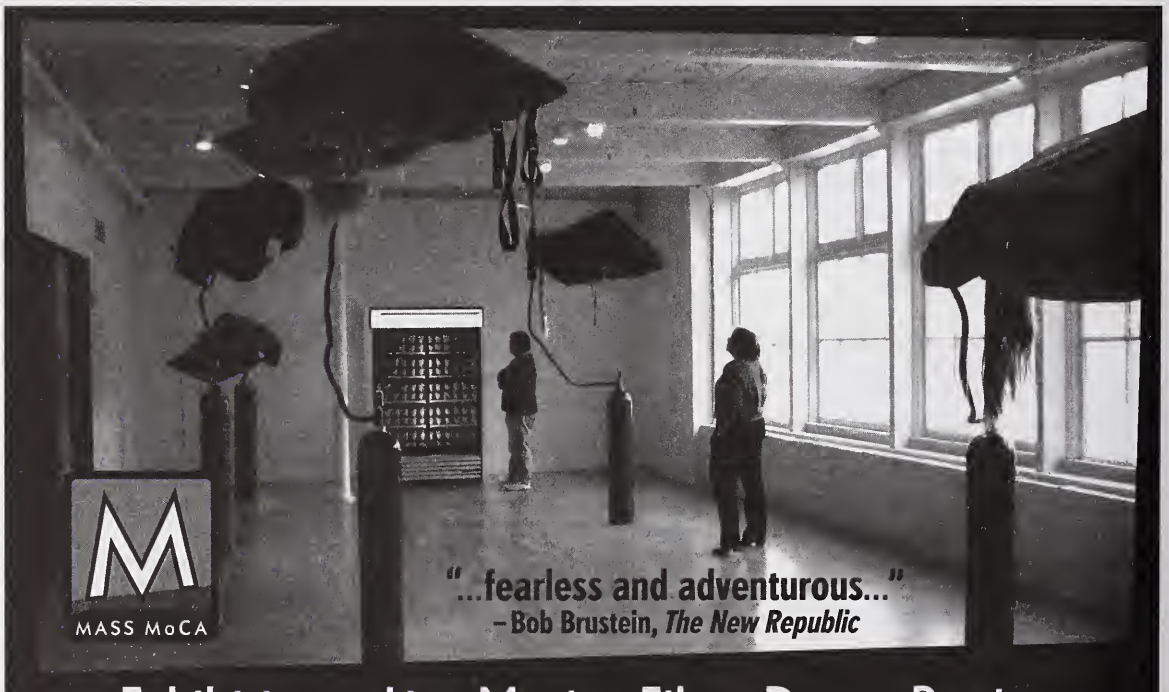
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened more than a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun in 1917 with the Victor Talking Machine Company (the predecessor to RCA Victor), continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hun-

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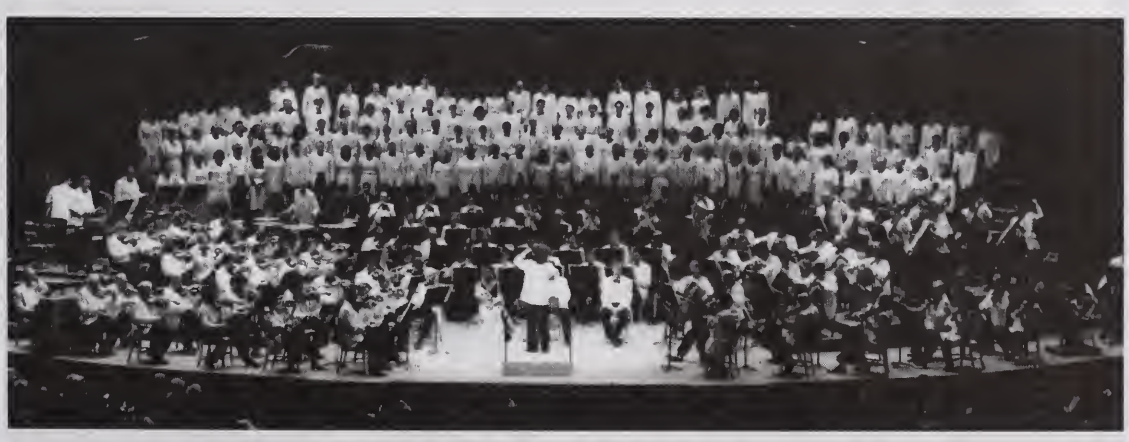
dredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continued during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood



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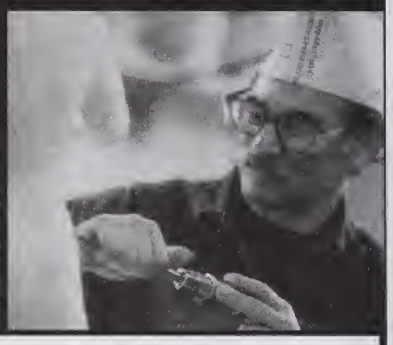
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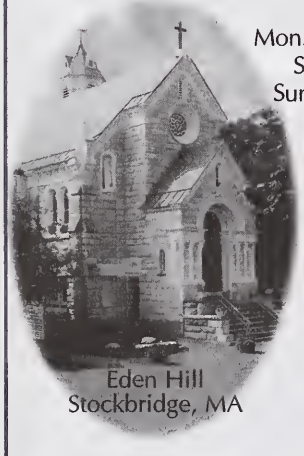
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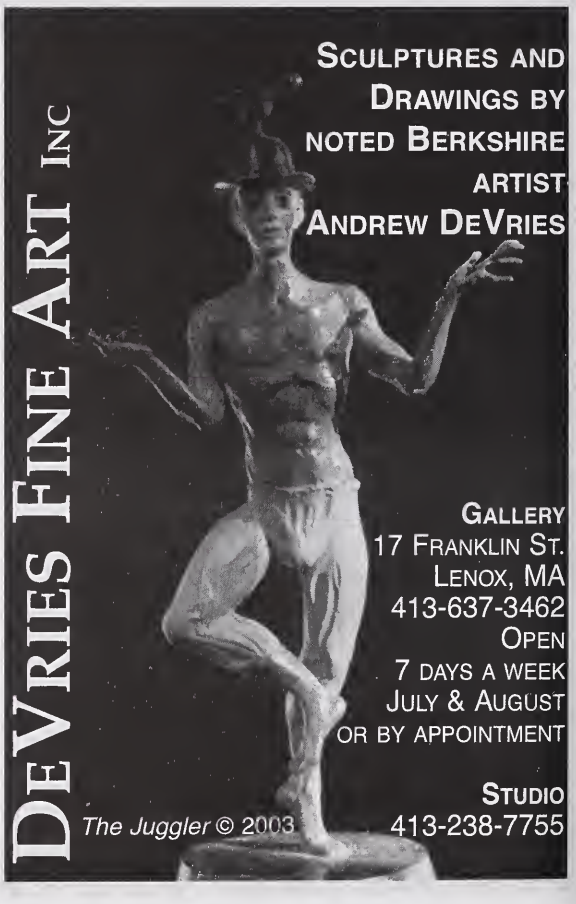
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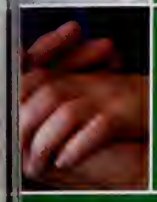
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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.
Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory of Music, writes frequently on musical subjects for a wide variety of publications, and lectures frequently at music festivals and conferences on both sides of the Atlantic.
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.
Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.
Jan Swafford is an author and composer who teaches creative writing at Tufts University. He has written biographies of Ives and Brahms, and is currently writing one of Beethoven.

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July 5, 12; August 2, 9 — Marc Mandel
July 19, 26; August 16, 23 — Robert Kirzinger

2003 Tanglewood

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TANGLEWOOD

Wednesday, August 20, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall
STEINWAY SERIES CONCERT

NORWEGIAN CHAMBER ORCHESTRA
LEIF OVE ANDSNES, piano, Principal Guest Leader
leading the piano concertos from the piano
TERJE TØNNESEN, violin, Artistic Leader
leading Rameau and the Mozart symphony

RAMEAU — Suite from *Dardanus*

Ouverture: Lent et majestueux—Vite
Entrée pour les Guerriers: Majestueusement
Bruit de guerre, pour Entr'acte: Vif
1er Air: Grave
2e Air: Vivement
1er Tambourin: Vif; 2e Tambourin: Vif
Chaconne

MOZART — Piano Concerto No. 18 in B-flat, K.456

Allegro vivace
Andante un poco sostenuto
Allegro vivace

LEIF OVE ANDSNES

INTERMISSION

HAYDN — Piano Concerto in F, Hob. XVIII:3

Allegretto
Largo
Presto

LEIF OVE ANDSNES

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MOZART Symphony No. 40 in G minor, K.550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

Notes

Jean-Philippe Rameau (1683-1764) is known to most students of music for his 1722 *Traité de l'harmonie*, which remains to this day the basis for all modern theoretical discussions about music. By the 1730s, and now an "old man" of fifty, well-established as both theorist and composer, but freshly inspired, Rameau embarked on a new career as an opera composer. Determined to leave his mark, never satisfied with the *status quo*, and always up for a battle, he was the first to challenge Jean-Baptiste Lully's position in the pantheon of French opera. Lully's art had reached its pinnacle in the seventeenth century with the *Tragédie lyrique*, a mixture of ancient history, dance, spectacular staging, and a vocal line that emphasized the natural cadence of the French language. It was a lively and visually marvelous composite form that retained its popularity well into the eighteenth century.

Rameau's unapologetic challenge to all of this was a musical approach that attempted, above all, to reflect the drama of his more than two dozen operas. Audiences were either thrilled or outraged, and the so-called "Lullistes" took sides against the "Ramistes" in a minor "pamphlet war," in which opinions were expressed with equal doses of passion and acid. The "war" raged well past the premiere (1739) and revision (1744) of *Dardanus*, and even by 1752, one observer, Baron d'Holbach, in his "Letter to a Lady of a Certain Age on the Present State of the Opera," railed against Rameau, the "sacrilegious Innovator [who] dared abandon the familiar ways and bring unknown harmonies to our ears," causing "good citizens" to "shudder" at the sound of his music.

The plot of *Dardanus* (the name of the hero who is in love with Iphise, daughter of the King of Phrygia) is replete with gods and monsters, jealousy, love, and lots of magic, a great opportunity for a composer with a fine ear for instrumental sonorities and a talent for expression. *Dardanus* is thus defined by great balance of phrase, starkly contrasting dynamics, and a lively momentum that always suggests dance. Winds and strings dominate, while percussive effects and minor-key excursions enhance the musical picture. The great philosopher Rousseau attempted to discredit *Dardanus* before its 1739 premiere, charging that Rameau was a "Distiller of baroque chords/With which so many idiots are smitten," but such invective supersedes 18th-century French opera politics to provide the modern listener with a hearty chuckle.

* * * * *

The B-flat piano concerto, K.456, is the fifth of eleven piano concertos **Wolfgang Amadè Mozart** wrote between February 1784 and March 1786. Mozart (1756-1791) was then living in Vienna, where in the early part of 1785 he would achieve the height of his popularity as both pianist and composer, appearing regularly at the homes of the nobility and in public, and supporting himself also with a regular succession of students. On March 3, 1784, he wrote to his father Leopold that he was booked for twenty-two concerts in the space of thirty-eight days; the following fall he played ten concerts during an eleven-day period. For a long while, it was believed that Leopold's report from Vienna, in a letter of February 16, 1785, to Wolfgang's sister Nannerl, of hearing Mozart play "a glorious concerto" written by Mozart for a famous blind pianist named Maria Theresia von Paradis (1759-1824), and that moved him to tears for "hearing so clearly all the interplay of the

instruments," was a reference to the concerto being performed this evening, but that view has been questioned. So apart from the composer's catalogue-entry date of September 30, 1784, we have only the music of this very beautiful, restrained, and heartfelt work to tell us anything at all—which is, of course, a great deal.

Like the Piano Concerto No. 15, K.450, which preceded it by half a year, and like Mozart's last work in the genre, the contemplative K.595, completed in his final year, the present concerto is in the warmly relaxed key of B-flat. K.456 opens with a marchlike theme whose successive phrases make immediately apparent just how central is the alternation of winds and strings to Mozart's conception. The second theme is readily identifiable, beginning with a turn figure in thirds, exploiting the reedy sound of oboes. But even more important are the relatively brief materials that precede and follow this theme, the first skewing gently syncopated winds against a cushion of strings, the second lyrically canonic and gently breathed. Both these ideas are extraordinary for their sense of space and their ease of expression, aspects upon which the soloist can embellish and broadly expand at the corresponding points in the second exposition, where the piano enters to join the orchestra. The piano has its own new theme at the very start of the development, but moments to listen for as this movement continues must also include the way in which the orchestra reclaims our attention following the soloist's cadenza.

An aura of melancholy pervades the Andante. The key is G minor, the relative minor

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of B-flat, but the immediate and emphatic change of mood at once suggests a key more distantly removed from the opening Allegro. The final pages of this theme-and-variations movement are stark, and even more startling in their extraordinary use of dissonance than what has preceded. Even a short-lived attempt on the soloist's part to summon back G major remains futile in its effort to alleviate the pain and insecurity of the closing measures.

Aside from an agitated central episode which takes B minor as its starting point and whose mood argues successfully against an expected return of the 6/8 hunting theme, the rondo finale is elegant, good-natured, and generally well-behaved. Yet this movement is at the same time engagingly lively, and Mozart's wonderful sense of humor keeps surfacing to remind us that, for a while at least, the tribulations of the Andante are past.

* * * * *

It is easy to see how both Mozart and Beethoven were able to fix their virtuoso solo works in the public eye and ear as much through their individual careers as performers as through their compositional gifts. Thus, when considering the absence of Franz Joseph Haydn's piano concertos from the concert hall, we may consider the fact that Haydn (1732-1809) didn't perform much of his own music, and give a nod to A. Hyatt King when he says that "by neither training nor by temperament had Haydn much of the virtuoso in him."

The piano concertos are wonderful pieces, however, real eye-openers for their energy, crystalline sonorities and forms, and elegance. Of about a dozen concertos, three—the concertos in D major, G major, and F major—were published in Haydn's lifetime and remain the staple of that branch of Haydniana. The F major and G major concertos clearly arise from an earlier generation of ensemble music, as their scoring for keyboard and strings suggests the older concerto grosso format, but now with the so-called continuo achieving star status. Only the D major concerto includes parts for winds, but even here, the use of oboes and horns also lends a baroque cast.

Dating from 1771, the Concerto in F major, Hob. XVIII:3, straddles both classical and baroque eras with its three-movement, fast-slow-fast plan, and the soloist's obligation to play along with the basses and cellos in the tutti sections. The formally conceptualized dynamics also betray the practice of an older era, while the writing for keyboard is redolent of the baroque, lacking sustained lines and relying instead upon many arpeggiations and repeated notes to suggest an illusory sostenuto. More classically conceived are the functional roles of soloist and orchestra, and most clearly in the first movement, where the orchestra completes its obligatory introduction and then recedes into the background, as the piano takes over to elaborate and eventually ruminate on the principal materials in a cadenza. Overall the work is delightfully transparent, often intoxicating for its apparent effortlessness, and demanding of a sensitive and nimble-fingered interpreter.

* * * * *

The very perfection of Mozart's last three symphonies (No. 39 in E-flat, the great G minor being played this evening, and the *Jupiter*) is miraculous, and the more so given how quickly they were composed. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart's art. In view of how much his compositions are as a rule bound to particular occasions, commissions, or concerts, another wonder is that these symphonies exist at all. They were completed respectively on June 26, July 25, and August 10, 1788. By then Mozart's public career had begun to go badly, and he was in catastrophic financial straits. In June 1788 he wrote the first of the agonizing letters in which he entreated a brother Mason, Michael Puchberg, for help. He mentions a series of concerts about to begin at the Casino "next week" and encloses a pair of tickets. There is no evidence that these concerts ever took place; perhaps the subscribers were too few. Nor did Mozart give other concerts of his own in Vienna after that. It seems reasonable to connect Mozart's last three symphonies



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with the projected Casino concerts, and little is known about their early history. The G minor was played in its revised version with added clarinets in April 1791, but whether Mozart ever heard the E-flat or the Jupiter we do not know.

The first movement of K.550 is all surges, music of powerful winds. This may well be the first piece to begin with an accompaniment—not "vamp till ready," but an urgent pulsation that in a couple of seconds sets the emotional scene before the violins start their urgent melody. That melody begins with a three-fold repetition of a three-note pattern, and here is the demonstration that repeats are not just repeats, they are continuations, and each of those three seemingly identical phrases is an upbeat to or a propulsion into the next. The beginning of the Andante reminds us of that as well. The first theme includes three sets each of six repeated notes, and how they are made to sing and speak is mercilessly revealing of what kind of conductor you are dealing with. The fierce minuet is music of sharply outlined, sculptural gestures, astounding both for its buffeting rhythmic dislocations and its dissonances; the Trio brings the first touch of G major plus the delight of hearing the two horns negotiate a dangerous ascent into their high register. The fiery finale brings the most shocking moment in all of Mozart—furious, uncompromisingly bare octaves in a phrase not one of whose pitches or rhythmic placements we could predict. Here is one of those ultimately rare moments where the passion roiling in Mozart's soul is allowed to crack and burst the surface.

—Notes by Helen M. Greenwald (Rameau, Haydn), Marc Mandel (Mozart K.456), and Michael Steinberg (Mozart K.550)

GUEST ARTISTS

Leif Ove Andsnes



The career of Norwegian pianist Leif Ove Andsnes has attracted considerable interest since his international debut in the early 1990s. He is now firmly established as one of the most compelling artists on the international concert circuit. Concerto engagements in 2002-03 included performances with the New York Philharmonic, Philadelphia Orchestra, Dallas Symphony, and the Concertgebouw Orchestra, European tours with the Deutsche Kammerphilharmonie and the Mahler Chamber Orchestra, and performances with the Berlin Philharmonic under Mariss Jansons and Pierre Boulez. In spring 2004, Mr. Andsnes will be joined by the Artemis Quartet, Christian and Tanja Tetzlaff, and Ian Bostridge for a series of concerts in London, Vienna, Brussels, and Amsterdam. Highlights of 2001-02 included his Russian debut and a highly successful series of five concerts with the London Symphony Orchestra at the Barbican entitled "Leif Ove Andsnes: Artist Profile," comprising three concerto performances, a chamber music concert, and a solo recital. Also in 2002, London Weekend Television's "The South Bank Show" broadcast a praised documentary about him. A renowned recitalist, Mr. Andsnes is a frequent guest in some of the world's most prestigious recital halls. His 2001-02 season included a widely acclaimed U.S. duo-recital tour with longtime friend and collaborator Christian Tetzlaff and a European tour with baritone Matthias Goerne. Future seasons will include recitals in London, Paris, Amsterdam, Brussels, Rome, Vienna, Oslo, New York (Carnegie Hall), Kuala Lumpur, Tokyo, and Seoul. Mr. Andsnes is co-artistic director of his own festival in Risor, an event which every year draws some of the most esteemed classical performers to Norway, and has featured such artists as Ian Bostridge, Barbara Hendricks, Maxim Vengerov, and Gidon Kremer. His own festival appearances have included Aspen, Ravinia, Verbier, and Tanglewood (in 1996 with the Boston Symphony and in 1999 with the Philadelphia Orchestra). Leif Ove Andsnes records exclusively for EMI Classics. In 2002 he won a Grammy Award for his recording of Grieg's Lyric Pieces, played on the composer's own piano in Troldhaugen. This followed a Grammy in 2000 for a recording of the Haydn piano concertos 3, 4, and 11, which he directed from the keyboard. His award-winning

discography also includes recordings of Haydn, Chopin, and Schumann sonatas, Liszt piano works, Brahms's Piano Concerto No. 1, and the Shostakovich and Britten piano concertos. Future recording plans include a series of Schubert sonatas, the first disc of which was recently released to great acclaim, and the Schumann and Grieg piano concertos with the Berlin Philharmonic. In 2000 the Royal Philharmonic Society in London honored Leif Ove Andsnes with its Instrumentalist award. This is just one of a long list of accolades that also includes the 1998 Gilmore Artist Award from the Irving S. Gilmore International Keyboard Festival of Kalamazoo, Michigan. Leif Ove Andsnes was born in Karmoy, Norway, in 1970 and studied at the Bergen Music Conservatory under the Czech Professor, Jiri Hlinka. Mr Andsnes's concert dress is graciously provided by Issey Miyake.

Norwegian Chamber Orchestra (Det Norske Kammerorkester)

The Norwegian Chamber Orchestra became a permanent ensemble in 1977, when it made its debut under the leadership of Terje Tønnesen, who remains the orchestra's artistic director. Over the years he has worked parallel with Iona Brown, who until last season was music and artistic director and is now conductor laureate. Under their direction NCO's schedule has become increasingly far-reaching. In recent years the orchestra has toured extensively throughout the U.S. and Western Europe. NCO regularly gives a series of subscription concerts in Oslo and frequently performs in other cities in Norway and Scandinavia. From 1995

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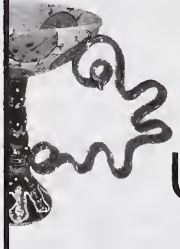
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the orchestra has presented the Winter Nights Festival in Oslo every second year. Concert appearances in the UK have included a nationwide tour in 1989 and a very successful debut at the 1991 London Proms. The orchestra returned to the Proms for its second appearance in August 1994, and then again in 1997. NCO was the first orchestra ever to give a concert in the House of Lords, in September 1995. This concert was followed by a tour in the U.S., visiting such prestigious venues as Carnegie Hall and the Kennedy Center. The orchestra played at the Schleswig-Holstein and Salzburg festivals and did a tour of Germany, Holland, and Belgium in 1997. In 2001 the orchestra was invited as Festival Musicians of the Year by the Bergen International Festival and had a remarkable success in a series of concerts with a repertoire ranging from Rameau to Xenakis. In September 2002 NCO toured the Baltic countries to wide acclaim, and in April 2003 made a very successful tour of Italy and Spain with Leif Ove Andsnes as soloist, both under the auspices of the Norwegian Foreign Ministry. Over the years NCO has worked with such major soloists as Mstislav Rostropovich, Maurice André, James Galway, Radu Lupu, Joshua Bell, Thomas Zehetmair, Andrew Manze, Angela Hewitt, Joanna MacGregor, Truls Mørk, and Leif Ove Andsnes. It has developed a very wide repertoire, from Baroque music to contemporary works for chamber orchestra. The Norwegian Chamber Orchestra's first recording quickly established the orchestra's international reputation. The ensemble has recorded for a number of different labels, including Virgin Classics, Chandos, and EMI, and has won several awards for its recordings. Its recording of Haydn Concertos with Leif Ove Andsnes received a Grammy Award in 2000.

Norwegian Chamber Orchestra
Leif Ove Andsnes, piano, Principal Guest Leader
(leading the piano concertos from the piano)
Terje Tønnesen, violin, Artistic Leader
(leading Rameau and the Mozart symphony)

Violin I
Terje Tønnesen
Kolbjørn Holhte
Øyvind Fossheim
Øyvind Bjorå
Eileen Siegel
Kristina Kiss
Laima Olsson

Violin II
Per Kristian Skalstad
Tor Johan Bøen
Elisabeth Dingstad
Vegard Johnsen
Renata Kubala

Violas
Catherine Bullock
Ane Lysebo
Jon Sønstebø
Johannes Gustavsson

Cellos
Ellen M. Flesjø
Emery Cardas
Håvard S. Bilsbak

Basses
Dan Styffe
Kennet Ryland

Flute
Tom Ottar Andreassen

Oboes
Erik Niord Larsen
Ingunn Lien

Bassoons
Per Hannisdal
Kari Foss

Horns
Kjell Erik Arnesen
Rune Brodahl

Harpsichord
Knut Johannessen

2003 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, August 21, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DAVID DANIELS, countertenor
CRAIG OGDEN, guitar

The audience is politely requested to withhold applause until the end of each group of songs or guitar pieces. Please do not applaud after the individual numbers in each group.

HENRY PURCELL	Music for a while
JOHN DOWLAND	Flow, my tears
DOWLAND	Come again, sweet love

* * *

VINCENZO BELLINI	Vaga luna, che inargenti
	Malinconia, Ninfa gentile
	Ma rendi pur contento

* * *

ISAAC ALBÉNIZ	Sevilla

CRAIG OGDEN, guitar

* * *

FRANCISCO DE LA TORRE (arr. Dørumsgaard)	Pámpano verde
JUAN DE ANCHIETA (arr. Dørumsgaard)	Con amores, la mi madre
GABRIEL MENA (arr. Dørumsgaard)	A la caza

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Please note that texts and translations are being distributed separately.

All arrangements other than "Shenandoah" and the three Spanish songs are by Craig Ogden.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

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LEONARD BERNSTEIN	A Simple Song
	So Pretty

* * *

DIMITRIS FAMPAS	Sousta
EVANGELOS BOUDOUNIS	Elena's Tsiftiteli
MIROSLAV TADIC	Walk Dance

CRAIG OGDEN, guitar

* * *

ALEC WILDER & LOONIS McGLOHON	Blackberry Winter
JOHN KANDER & FRED EBB	A Quiet Thing
STEPHEN FOSTER	Beautiful dreamer
Traditional	Shenandoah

Notes

The following is adapted from David Daniels' note in the booklet for his forthcoming compact disc "A Quiet Thing: Songs for Voice and Guitar."

At this point in my career it might seem natural for me to present a recital of songs for countertenor and lute. But these days I'm more interested in exploring repertory not necessarily associated with my type of voice, so the majority of the songs on this program reflect my current passion. And I really like to sing with guitar.

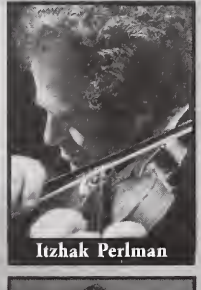
Still, English countertenor songs like John Dowland's (1563-1626) "Come again, sweet love" and "Flow, my tears"—which are around 400 years old—are such gems and work so beautifully on the guitar that I knew they had to be part of this program. Henry Purcell (1659-1695) wrote "Music for a while" almost a century later, and it's an equally irresistible companion piece to the Dowland songs.

I've done the three early Renaissance Spanish songs a lot around the United States and Europe. They're from a huge anthology of European songs called *Canzone Scordate* that were collected about forty years ago by Arne Dørumsgaard, a Norwegian composer. His piano accompaniments work really well arranged for guitar. Francisco de la Torre (*fl.*1483-1504) was the most famous of the original composers, but there are works by all three—de la Torre, Juan de Anchieta (1462-1523), and Gabriel Mena (*fl.*1511-1516)—in the *Cancionero musical de Palacio*, a priceless collection of secular songs made around the end of the fifteenth century for performance at the court of Spain's King Ferdinand and Queen Isabella. Vincenzo Bellini (1801-1835) is best known for his operas, but he wrote songs throughout his short life. The three especially beautiful ones here are from a collection called *Composizioni da camera*. They're staples of the bel canto repertory. Since both my parents were singing teachers, and these were songs they taught many of their students, I have literally grown up with them. I feel the bel canto style and legato phrases suit my voice well, and the accompaniments are so appropriate for the guitar they might have been composed for it!

Being an American singer, I also wanted to include some American numbers, from early folk songs to the late twentieth century. How could I not include Leonard Bernstein


Yo-Yo Ma


Pinchas Zukerman


Itzhak Perlman


Maria Guleghina


Dmitri Hvorostovsky


Lynn Harrell

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(1918-1990)? "A Simple Song," which comes from his *Mass*, is so personal and intimate. Craig Ogden did a wonderful job of transcribing this song for the guitar, and the jazzy feeling he achieves in this number really contributes to the mood and the sense of simplicity that's stressed in the text. Bernstein's "So Pretty" (not to be confused with the famous song from *West Side Story*!) was first performed by Barbra Streisand in the "Broadway for Peace" protest concert at Philharmonic Hall (now Avery Fisher Hall) in New York on January 21, 1968. It's a perfect song for this program—the words by Bernstein's frequent partners, Betty Comden and Adolph Green, are so powerful, yet they are set in a devastatingly simple way. A child asks his teacher about war, and why all the "pretty people must die."

"Blackberry Winter" is a song I learned from one of my father's students. It's one of the most popular in Alec Wilder's (1907-1980) impressively varied output of instrumental music, ballets, operas and art songs. The outstanding lyrics are by Loonis McGlohon, one of Wilder's frequent collaborators. A "blackberry winter" is a sudden cool spell in parts of the American south around the first of June, after the blackberry briars have blossomed. This unexpected bout of "winter" lasts only a few days, after which the warm weather returns to stay. I grew up in South Carolina, so I've seen many a blackberry winter.

"A Quiet Thing" is a really special song by John Kander (b.1927) and Fred Ebb, who wrote *Cabaret* and *Chicago*. It was written for Liza Minnelli, in her Broadway debut *Flora the Red Menace*. I've had the pleasure of talking to Mr. Kander about it: he told me he originally wrote the accompaniment with the guitar in mind, which makes its presence on this program all the more appropriate.

Stephen Foster's "Beautiful Dreamer" was always said to be his last song, since it was published after his death in 1864. But this was a deliberate lie—the publisher had bought "Beautiful Dreamer" from Foster (1826-1864) about two years before that and even had printing plates engraved for it. He finally decided to release "Beautiful Dreamer" when other music publishers began offering forged pieces and claimed that they were Foster's last work. The sea shanty "Shenandoah" (arranged here by Roland Chadwick) is one of the most famous American folk songs. Not only did it have to be on the program, but it seemed a perfect way to end the evening, which I wanted to be very intimate, and full of beautiful words and melodies.

—David Daniels

GUEST ARTISTS

David Daniels



Countertenor David Daniels has appeared with many of the major opera companies and on the important concert and recital stages of the world. He made history last season as the first countertenor to give a solo recital in the main auditorium of Carnegie Hall. He begins his 2003-04 season in the title role of Handel's *Giulio Cesare* for his Houston Grand Opera debut. His Metropolitan Opera and Covent Garden debuts were in the part of Sesto in the same work, and he has starred in the title role with the San Francisco Opera and last season at the Palais Garnier in Paris. Mr. Daniels was born in Spartanburg, South Carolina, the son of two singing teachers. He began to sing as a boy soprano, moving to tenor as his voice matured, and earned an undergraduate degree from the Cincinnati College-Conservatory of Music. Dissatisfied with his achievements as a tenor, David Daniels made the daring switch to the countertenor range during graduate studies at the University of Michigan with George Shirley. At the time, prospects of earning a living as a countertenor were not encouraging, but Daniels persevered and began singing countertenor roles a dozen years ago. David Daniels has won admiration for his performances of an extensive recital repertoire, including song literature of the nineteenth and twentieth centuries not usually associated with his type of voice. He has given recitals at London's Wigmore Hall, New York's Avery Fisher Hall, Alice Tully Hall and

Walter Reade Theater at Lincoln Center; at Munich's Prinzregententheater, Vienna's Konzerthaus, Barcelona's Teatre del Liceu, and at the Edinburgh and Ravinia festivals, as well as in Ann Arbor, Chicago, Lisbon, Toronto, Vancouver, and Washington. His French debut was a sold-out recital at the Salle Gaveau in Paris. This summer he gives recitals with guitarist Craig Ogden at Alice Tully Hall during New York's Mostly Mozart Festival, at Tanglewood, and at Chicago's Ravinia Festival, performing repertoire from "A Quiet Thing," his newest CD release from Virgin Classics. Cities on Mr. Daniels's itinerary during the 2003-04 season include Chicago, Toronto, Quebec City, Montreal, Ottawa, Glasgow, Paris, Toulouse, London, Milan, Cleveland, and San Francisco. David Daniels is an exclusive Virgin Classics recording artist. His debut disc was Handel opera arias conducted by Sir Roger Norrington, followed by "Sento Amor," with arias by Mozart, Gluck and Handel, and "Serenade," a recital of songs by Beethoven, Gounod, Poulenc, Schubert, and others with his frequent piano partner, Martin Katz. His recording of Handel's *Rinaldo* (title role) on the Decca label with Cecilia Bartoli received a *Gramophone* Editor's Choice Album of the Year award in 2002. Other awards include *Musical America*'s Vocalist of the Year for 1999 and the Richard Tucker Foundation Award in 1997. Opera roles include a substantial list of Handel's heroes in addition to Julius Caesar: Arsace in the comedy *Partenope* last season at Lyric Opera of Chicago, the title role in *Tamerlano*, Arsamene in *Xerxes*, David in *Saul*, and the title role in *Rinaldo*, as well as Nerone in Monteverdi's *Coronation of Poppea*. Branching out from Baroque roles, Mr. Daniels has been acclaimed as Oberon in Britten's *Midsummer Night's Dream* at the Metropolitan Opera and as Orfeo in Gluck's *Orfeo ed Euridice* at Covent Garden. The singer's website is www.danielssings.com.

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Craig Ogden



Australian-born guitarist Craig Ogden studied guitar from age seven and percussion from age thirteen. His music degree (with honors) from the University of Western Australia was followed by the Royal Northern College of Music Professional Performance Diploma with Distinction; the college's highest award for performance. Mr. Ogden's performances have taken him throughout the UK, Europe, the United States, Southeast Asia, South Africa, and Australia in recital, on radio, and on television. His recordings for Nimbus, Hyperion, Collins Classics, Sony, and Chandos have received wide acclaim. His debut solo CD for Nimbus Records of 20th-century classics by British composers was nominated for a Grammy Award. Craig Ogden has released five recordings on Chandos. His recording of all three Rodrigo guitar concertos with the BBC Philharmonic Orchestra was greeted with wide acclaim. His disc "Music from the Novels of Louis de Bernières" is Chandos Records fastest-ever selling CD. Mr. Ogden now performs regularly with Louis de Bernières in "words and music" recitals. His latest Chandos release of concertos by Walton, Arnold, and Berkeley with Richard Hickox and the Northern Sinfonia was released in November 2001 to critical acclaim. As soloist with orchestra, Mr. Ogden has performed with virtually all of the major British orchestras, as well as with the National Orchestra of South Africa, and the Tasmania, West Australian, and Melbourne symphony orchestras. He regularly appears as soloist and chamber musician at the major London venues. He has also performed at most of the main UK festivals and is a sought-after collaborator in chamber music performances, working with the Nash Ensemble, London Sinfonietta, tenors Martyn Hill, John Mark Ainsley, and Anthony Rolfe-Johnson, mezzo-soprano Claire Bradshaw, violinist Paul Barritt, cellist Sebastian Comberti, percussionist Paul Tanner, and flutist Judith Hall. He frequently records for film and was featured on the soundtrack of *Notting Hill*. Mr. Ogden's premiere performances include a new concerto written for him by Arthur Butterworth, the UK premieres of guitar concertos by John Corigliano and Aaron Jay Kernis, a solo work by Jonathan Cole commissioned by the Britten Festival, and an Alec Roth song cycle for the Chester Festival. In January 2003 he premiered a new concerto written for him by Gerard Brophy with the BBC Philharmonic Orchestra; the Australian premiere will follow in 2004. His new percussion and guitar duo, OgdenTanner, with Australian percussionist Paul Tanner, has embarked on a major series of commissions. They released their debut CD in 2002. Future performances include concertos with the Bournemouth Symphony, City of London Sinfonia, Northern Sinfonia, BBC Philharmonic, and West Australian Symphony orchestras, numerous festival appearances, tours of Australia, and further recordings, including his CD with countertenor David Daniels for Virgin/EMI. His recital tour with Daniels includes Tanglewood and Lincoln Center recitals. Other future plans include a number of "Richard Baker P&O Classical Cruises," live broadcasts for the BBC, and a busy schedule of recitals throughout the UK and abroad. Mr. Ogden is married to young British opera singer Claire Bradshaw, with whom he frequently appears in concert. The duo have toured Australia and South Africa and perform regularly in festivals, for music societies, and on radio in the UK. Craig Ogden is Senior Lecturer in Guitar at the Royal Northern College of Music in Manchester. Please visit www.craigogden.com for more information about Mr. Ogden.

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Thursday, August 21, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DAVID DANIELS, countertenor
CRAIG OGDEN, guitar

Texts and Translations

The audience is politely requested to withhold applause until the end of each group of songs or guitar pieces. Please do not applaud after the individual numbers in each group.

HENRY PURCELL

Music for a while
(Text: John Dryden & Nathaniel Lee, "Oedipus")

Music for a while
Shall all your cares beguile:
Wond'ring how your pains were eas'd
And disdaining to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

JOHN DOWLAND

Flow, my tears
(Text: Anonymous)

Flow, my tears, fall from your springs.
Exil'd for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down, vain lights, shine you no more!
No nights are dark enough for those
That in despair their lost fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled,
And tears and sighs and groans my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown,
And fear and grief and pain for my deserts
Are my hopes, since hope is gone.

Hark, you shadows that in darkness dwell,
Learn to contemn light,
Happy, happy they that in hell
Feel not the world's despite.

Please turn the page quietly,
and only after the music has stopped.

Tanglewood Jazz Festival 2003

August 29 – August 31

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Gato Barbieri, The Michel Camilo Trio, and Jonathan Pascual
$57, $42, and $31, lawn $20


GATO BARBIERI

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Marian McPartland's *Piano Jazz* with Special Guest Norah Jones
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NATALIE COLE

Shed, 8pm
Natalie Cole, The Wynton Marsalis Septet, and Hiromi
$75, $60, $45, and $30, lawn $20

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JAZZIZ

JOHN DOWLAND

Come again, sweet love
(Text: Anonymous)

Come again:
Sweet love doth now invite
Thy graces that refrain
To do me due delight
To see, to hear, to touch, to kiss, to die
With thee again in sweetest sympathy.

Come again
That I may cease to mourn
Through thy unkind disdain:
For now, left and forlorn,
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery.

Gentle Love,
Draw forth thy wounding dart:
Thou canst not pierce her heart,
For I that to approve
By sighs and tears more hot than are thy shafts
Did tempt while she for mighty triumphs laughs.

* * * * *

VINCENZO BELLINI

Vaga luna, che inargenti
(Text: Anonymous)

Vaga luna, che inargenti
Queste rive e queste fiori
Ed inspiri agli elementi
Il linguaggio dell'amor,
Testimonio or sei tu sola
Del mio fervido desir,
Ed a lei che m'innamora
Conta i palpiti e i sospir.

Dille pur che lontananza
Il mio duol non può lenir,
Che se nutro una speranza,
Ella è sol nell'avvenir.
Dille pur che giorno e sera
Conto l'ore del dolor,
Che una speme lusinghiera
Mi conforta nell'amor.

Fair moon, whose silver light

Fair moon, whose silver light
lies on these banks and flowers,
and who has taught the elements
the language of love,
you are now the single witness
of my overwhelming passion,
and count the sighs and heartbeats
of the woman I adore.

Tell her, do, that distance
cannot assuage my heartache,
that if I have a single dream
it lies in a future with her.
Tell her, too, that day and night
I count the lonely hours,
and that one delightful hope
comforts my loving heart.

Please turn the page quietly,
and only after the music has stopped.



Malinconia, Ninfa gentile
(Text: Ippolito Pindemonte)

Malinconia, Ninfa gentile,
La vita mia consacro a te;
I tuoi piaceri chi tiene a vile,
Ai piacer veri nato non è.
Fonti e colline chiesi agli Dei;
M'udirono alfine, pago io vivrò,

Nè mai quel fonte co' desir miei,
Nè mai quel monte trapasserò.

Melancholy, kindly nymph

Melancholy, kindly nymph,
I consecrate my life to you;
he who despises your pleasures
knows not what true pleasure is.
I asked the Gods for streams and hills;
finally they heard me; I shall live
content,
nor shall I ever ask for more
than that stream, that mountain.

Ma rendi pur contento
(Text: Pietro Metastasio)

Ma rendi pur contento
Della mia bella il core
E ti perdono, amore,
Se lieto il mio non è.

Gli affanni suoi pavento
Più degli affanni miei,
Perché più vivo in lei
Di quel ch'io vivo in me.

If you can bring happiness

If you can bring happiness
to my beloved's heart,
I shall forgive you, Love,
if my own heart is not merry.

Her cares cause me more anxiety
than do my own,
because I feel her feelings
more intensely than my own.

* * * * *

THREE SPANISH SONGS

FRANCISCO DE LA TORRE

Pámpano verde
(Text: Anonymous; arr. Arne Dørumsgaard)

Pámpano verde, racimo albar,
¿Quién vido dueñas a tal hora andar?
Encinueco entre ellas,
Entre las doncellas.

Green vines

Green vines, ripe grapes—
who ever saw an old woman
at this time of day in the midst
of a group of girls?

JUAN DE ANCHIETA

Con amores, la mi madre
(Text: Anonymous; arr. Arne Dørumsgaard)

Con amores, la mi madre,
Con amores m'adormí.
Así dormída soñaba
Lo qu'el corazón velaba,
Qu'el amor me consolaba
Con más bien que merecí.

Full of love

Full of love, mother,
full of love I fell asleep.
Once asleep, I dreamt
while my heart stayed awake,
and love gave me advice
better than I deserved.

GABRIEL MENA

A la caza
(Text: Anonymous; arr. Arne Dørumsgaard)

To the hunt

A la caza, sus, a caza,
Ea, nuevos amadores,
Todos a caza de amores.

To the hunt, off to the hunt,
come, all young lovers,
off you all go to the hunt for love.

Con un vuelo de dulzor
Volaréis altanería,
Y cazaréis al amor
Con tristeza y alegría.
Ea, todos a porfia
Con halcones, con azores,
vamos a caza de amores.

In sweet flight
chase on high,
you will capture love
with its pain and joy.
Come, vying
with buzzards and falcons,
off to the hunt for love.

A la caza, sus, a caza…

To the hunt, off to the hunt…

Vamos todos a esta caza,
A cazar idos cazados,
Pues que todos d'esta raza
Del amor somos tocados,
Pues que en todos los estados
Tiene el amor cazadores.
Vamos a caza de amores.

Let's all go off to the hunt,
to the hunt, spouses;
for all those of our kind
are affected by love,
and in every state
there are hunters for love.
Let's go off to the hunt for love.

—INTERMISSION—

LEONARD BERNSTEIN

A Simple Song
(Lyrics: Stephen Schwartz & Leonard Bernstein)

Sing God a simple song:
Lauda, Laude…
Make it up as you go along:
Lauda, Laude…
Sing like you like to sing.
God loves all simple things,
For God is the simplest of all.

I will sing the Lord a new song
To praise Him, to bless the Lord.
I will sing His praises while I live
All of my days.

Blessed is the man who loves the Lord,
Blessed is the man who praises Him,
Lauda, Lauda, Laude,
And walks in His ways.

Please turn the page quietly.



I will lift up my eyes
To the hills from whence comes my help.
I will lift up my voice to the Lord,
Singing Lauda, Laude.
For the Lord is my shade, is the shade upon
my right hand,
And the sun shall not smite me by day
Nor the moon by night.

Blessed is the man who loves the Lord,
Lauda, Lauda, Laude,
And walks in His ways.

Lauda, Lauda, di da di day,
All of my days.

So Pretty
(Lyrics: Betty Comden & Adolph Green)

We were learning in our school today
All about a country far away,
Full of lovely temples painted gold,
Modern cities, jungles ages old.
And the people are so pretty there,
Shining smiles, and shiny eyes and hair…
Then I had to ask my teacher why
War was making all those people die.
They're so pretty, so pretty.
Then my teacher said, and took my hand,
'They must die for peace, you understand.'
But they're so pretty, so pretty.
I don't understand.

* * * * *

ALEC WILDER/LOONIS McGLOHON

Blackberry Winter

Blackberry winter comes without a warning
Just when you think that spring's around to stay,
So you wake up on a cold rainy morning
And wonder what on earth became of May.
Blackberry winter only lasts a few days,
Just long enough to get you feeling sad
When you think of all the love that you wasted
On someone whom you never really had.

I'll never get over losing you
But I have to learn that life goes on,
And the memories grow dim like a half-forgotten song,
Till the blackberry winter reminds me you are gone
And I get so lonely, most of all in springtime.
I wish I could enjoy the first of May
But I know it means that
Blackberry winter is not too far away.

JOHN KANDER/FRED EBB
A Quiet Thing

When it all comes true
Just the way you planned
It's funny, but the bells don't ring.
It's a quiet thing
When you hold the world
In your trembling hand.
You'd think you'd hear a choir sing.
It's a quiet thing.
There are no exploding fireworks.
Where's the roaring of the crowds?
Maybe it's the strange new atmosphere
Way up here among the clouds,
But I don't hear the drums,
I don't hear the band,
The sounds I'm told such moments bring.
Happiness comes in on tiptoe.
Well, what d'you know?
It's a quiet thing, a very quiet thing.

STEPHEN FOSTER
Beautiful Dreamer

Beautiful dreamer, wake unto me;
Starlight and dewdrops are waiting for thee.
Sounds of the rude world heard in the day,
Lulled by the moonlight, have all passed away.
Beautiful dreamer, queen of my song,
List while I woo thee with soft melody.
Gone are the cares of life's busy throng.
Beautiful dreamer, awake unto me!

Beautiful dreamer, out in the sea
Mermaids are chanting the wild lorelei.
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea;
Then will the clouds of sorrow depart.
Beautiful dreamer, awake unto me!

TRADITIONAL
Shenandoah

O Shenandoah, I hear you calling,
Hio! you rolling river,
O Shenandoah, I long to hear you,
Hio! I'm bound away,
'Cross the wide Missouri.

Missouri, she's a mighty river,
Hio! you rolling river,
When she rolls down her topsails shiver,
Hio! I'm bound away,
'Cross the wide Missouri.

The trader loved that Indian maiden,
Roll away, you rollin' river,
With notions his canoe was laden,
Away, I'm bound away
'Cross that wide Missouri.

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2003 Tanglewood

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Prelude Concert

Friday, August 22, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Texts and Translations

BENJAMIN BRITTEN "A Hymn to the Virgin"

Chorus I: Of one that is so fair and bright
Chorus II: *Velut maris stella* — Like the star of the sea
Chorus I: Brighter than the day is light,
Chorus II: *Parens et puella:* — Mother and maiden:
Chorus I: I cry to thee, thou see to me,
Lady, pray thy Son for me
Chorus II: *Tam pia,* — So tender,
Chorus I: That I may come to thee,
Chorus II: *Maria!*

Chorus I: All this world was forlorn
Chorus II: *Eva peccatrice,* — Eve having been a sinner,
Chorus I: Till our Lord was y-born
Chorus II: *De te genetrice.* — Of you, his mother.
Chorus I: With *ave* it went away
Darkest night, and comes the day
Chorus II: *Salutis:* — Of salvation:
Chorus I: The well springeth out of thee.
Chorus II: *Virtutis.* — Of virtue.

Chorus I: Lady, flow'r of ev'rything,
Chorus II: *Rosa sine spina,* — Thornless rose,
Chorus I: Thou bare Jesu, Heaven's King,
Chorus II: *Gratia divina:* — By divine grace:
Chorus I: Of all thou bear'st the prize,
Lady, queen of paradise
Chorus II: *Electa:* — Chosen:
Chorus I: Maid mild, mother es Effecta.
Chorus II: *Effecta.* — You are fulfilled.

Tanglewood Jazz Festival 2003



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JAZZIZ

ARNOLD BAX "Mater ora filium"

Mater ora filium
Ut post hocexilium
Nobis donet gaudium
Beatorum omnium.
Amen.

Mother, pray the Son,
That after this banishment
He may grant us
The joy of all the saints.
Amen.

Fair maiden, who is this bairn
That thou bearest in thine arm.
Sir it is a kinges son
That in Heaven doth wone.

Mater ora filium
Ut post hocexilium
Nobis donet gaudium
Beatorum omnium.
Amen.

Mother, pray the Son,
That after this banishment
He may grant us
The joy of all the saints.
Amen.

Man to father He had none
But Himself God alone.
Of a maiden He would be born
To save mankind that was forlorn.

Mater ora filium
Ut post hocexilium
Nobis donet gaudium
Beatorum omnium.
Amen.

Mother, pray the Son,
That after this banishment
He may grant us
The joy of all the saints.
Amen.

The kings brought Him presents —
Gold, myrrh and frankincense.
To my son full of might,
King of kings and Lord of Right.

Mater ora filium
Ut post hocexilium
Nobis donet gaudium
Beatorum omnium.
Amen.

Mother, pray the Son,
That after this banishment
He may grant us
The joy of all the saints.
Amen.

Fair maiden, Pray for us unto thy Son, sweet Jesus
That He may send us of His grace,
In heav'n on high to have a place
That He will send us by His grace.

Mater ora filium
Ut post hocexilium
Nobis donet gaudium
Beatorum omnium.
Amen.

Mother, pray the Son,
That after this banishment
He may grant us
The joy of all the saints.
Amen.



BENJAMIN BRITTEN Five Flower Songs, Opus 47

1. To daffodils
Text: Robert Herrick (1591-1674)

Fair daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.
Stay, stay
Until the hasting day
Has run
But to the evensong,
And, having pray'd together, we
Will go with you along.

We have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die,
As your hours do, and dry
Away,
Like to the summer's rain,
Or as the pearls of morning's dew,
Ne'er to be found again.

2. The succession of the four sweet months
Text: Robert Herrick (1591-1674)

First, April, she with mellow showers
Opens the way for early flowers,
Then after her comes smiling May
In a more rich and sweet array,
Next enters June and brings us more
Gems than those two that went before,
Then (lastly,) July comes and she
More wealth brings in than all those three;
April! May! June! July!

3. Marsh flowers
Text: George Crabbe (1754-1832)

Here the strong mallow strikes her slimy root,
Here the dull night-shade hangs her deadly fruit;

On hills of dust the henbane's faded green,
And pencil'd flower of sickly scent is seen;

Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume.

At the wall's base the fiery nettle springs,
With fruit globose and fierce with poison'd stings;

In every chink delights the fern to grow,
With glossy leaf and tawny bloom below:

The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed.

These, with our sea-weeds, rolling up and down,
Form the contracted Flora of our town.

4. The evening primrose
Text: John Clare (1793-1864)

When once the sun sinks in the west,
And dew-drops pearl the evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The evening primrose opes anew
Its delicate blossoms to the dew
And hermit-like, shunning the light,
Wastes its fair bloom upon the night;
Who, blindfold to its fond caresses,
Knows not the beauty he possesses.
Thus it blooms on while night is by.
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone.

5. Ballad of Green Broom
Text: Anonymous

There was an old man lived out in the wood,
And his trade was a-cutting of Broom, green Broom,
He had but one son without thought without good
Who lay in his bed till 'twas noon, bright noon.

The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut Broom, green Broom.

So Johnny arose and slipp'd on his clothes
And away to the wood to cut Broom, green Broom,
He sharpen'd his knives, and for once he contrives
To cut a great bundle of Broom, green Broom.

When Johhny pass'd under a Lady's fine house,
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells Broom, green Broom!"

When Johnny came into the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said, "Will you give up your trade
And marry a lady in bloom, full bloom?"

Johnny gave his consent, and to church they both went,
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the Boy that sold Broom, green Broom.

THOMAS TALLIS "Spem in alium"

Spem in alium numquam habui
praeter in te
Deus Israel
Qui irasceris
Et propitius eris
Et omnia peccata hominum in
tribulatione dimittis

Domine Deus
Creator coeli et terra
Respice humilitatem nostram

I have never put my hope in any other
but in you
God of Israel
Who will be angry
And yet become again gracious
And who forgives all the sins of
suffering man.

Lord God
Creator of Heaven and Earth
Look upon our lowliness.

EDWARD ELGAR Four unaccompanied Part-songs, Opus 53

There is sweet music

Text: Alfred, Lord Tennyson (1809-1892)

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.

Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Deep in my soul

Text: George Gordon Noel Byron, Lord Byron (1788-1824),
from "The Corsair," Canto I, xiv, 1-2

Deep in my soul that tender secret dwells,
Lonely and lost to light for evermore,
Save when to thine my heart responsive swells,
Then trembles into silence as before.

There, in its centre, a sepulchral lamp
Burns the slow flame, eternal — but unseen;
Which not the darkness of Despair can damp,
Though vain its ray as it had never been.

O wild West Wind!

Text: Percy Bysshe Shelley (1792-1822), from "Ode to the West Wind"

O wild West Wind,
Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like wither'd leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguish'd hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawaken'd earth

The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

Owls (an Epitaph)
Text: Sir Edward Elgar (1857-1934)

What is that?... Nothing;
The leaves must fall, and falling, rustle;
That is all:
They are dead
As they fall
Dead at the foot foot of the tree;
All that can be is said.

What is it? Nothing.

What is that? Nothing;
A wild thing hurt but mourns in the night,
And it cries
In its dread,
Till it lies
Dead at the foot of the tree;
All that can be is said.

What is it? Nothing.

What is that? Ah!
A marching slow of unseen feet,
That is all:
But a bier, spread
With a pall,
Is now at the foot of the tree;
All that could be is said;

Is it *what?* Nothing.

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2003 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, August 22, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

BRITTEN — *A Hymn to the Virgin*, for double chorus

CHORUS II: Laura C. Grande and Renee Dawn Morris, sopranos
Catherine Playoust and Jacque E. Wilson, mezzo-sopranos
Brian Anderson and Henry Lussier, tenors
Jeramie D. Hammond and Michael G. Healey, basses

BAX — *Mater ora filium*, for unaccompanied double choir

BRITTEN — Five Flower Songs, Opus 47, for mixed chorus

1. To daffodils
2. The succession of the four sweet months
3. Marsh flowers
4. The evening primrose
5. The Ballad of Green Broom

TALLIS — *Spem in alium*, Motet in forty parts

ELGAR — Four unaccompanied Part-songs, Opus 53

There is sweet music
Deep in my soul
O wild West Wind!
Owls (an Epitaph)

Please note that texts and translations are being distributed separately.

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Notes

England's choral tradition, arguably the backbone of that country's musical life, stretches back into history more than 1000 years, since—probably—before Augustine arrived there as an envoy from Pope Gregory in the late sixth century to teach the newly reestablished Church the proper way to sing. By the late Renaissance, sacred music was no longer necessarily meant for liturgical use, and composers had long since stepped out of the anonymous service of God, attaching their names and artistic personalities to their works. Three

of the best-known early English composers are John Taverner (c.1490-1545), William Byrd (c.1539-1623) and Thomas Tallis (c.1505-1585), whose *Spem in alium* is on this evening's program. It was during the eighteenth century that many long-running choral festivals were established in England, broadening and elevating the practice of sacred and secular recreational singing that had essentially centered on local churches. This tradition carried vigorously into the twentieth century, helping many a young composer find success.

Benjamin Britten (1913-1976), one of England's most brilliantly talented musicians, was a precocious composer. He had begun to write music at about age five and started working with Frank Bridge when he was eleven, so that by the time of his Opus 1, the Sinfonietta of 1932, he already had more than a decade of experience. His ***Hymn to the Virgin***, written in 1930 and revised in 1934, is an early example of the composer's extraordinary facility and sensitivity in writing for the voice. The text, a semi-sacred conflation of Latin and English from about 1300, is set for double chorus. Its style alludes to church "call and response" readings, with a smaller chorus, or solo quartet, offering a cadence in Latin for each of the English-language melodic phrases. Britten's **Five Flower Songs** are brief pieces, working quickly through their pastoral, quintessentially English texts. Britten wrote these charming settings in 1950.

Arnold Bax (1883-1953), a somewhat late-blooming composer, was influenced initially by the tonal and formal progressiveness of such composers as Liszt and Strauss. Like them, and like many of his English contemporaries, he explored musical technique and expression via the genre of the orchestral tone poem. It was only in 1922 that he started to write the symphonies—seven of them by 1939—for which he is now best known. Bax's ***Mater ora filium***, written around this time (1921), reveals a new consideration of counterpoint informed by 16th-century choral traditions. This setting for double chorus interweaves a Latin prayer with an early English nativity poem.

Thomas Tallis, an organist and composer, was in royal employ for the much of his life,

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serving Henry VIII, Edward VI, Mary Tudor, and Elizabeth I. Tallis wrote both for the Catholic and the newly developing Protestant liturgy (necessitated by Henry VIII's establishment of the Church of England), that is, setting both Latin and English texts, depending on the current monarch's desires. Written for forty independent voices in five choirs, *Spem in alium* (1573?) is a setting of a responsorial text from the reading of the biblical history of Judith. While it was certainly not destined for church use, its purpose and date of origin are unclear, although it was likely during the reign of Queen Elizabeth I. This monumental achievement stands as one of the most complex and accomplished antiphonal choral settings of all time. Most antiphonal choir music of the time was not nearly this ambitious: the independence of the five choirs here and their separation within the concert hall allows for complex spatial interplay among them (to coin a neologism, a kind of "pentaphonic" effect as opposed to the more commonplace "stereophonic" antiphony of such composers as Giovanni Gabrielli).

Dating from 1907, the **Four unaccompanied Part-songs** of **Edward Elgar** (1857-1934) set four English poets: Tennyson, Byron, Shelley (all Romantics), and the composer himself. Elgar, who'd begun his compositional career writing instrumental works for amateurs, wrote several groups of part-songs that served a similar purpose. The present set draws on the balance of parts and smooth voice-leading of the traditional English hymn, but with the imitative textures and harmonic innovation found in more "sophisticated" music. Also found throughout are instances of word painting, for example in the quiet drifting-off of the first song's "And from the craggy ledge the poppy hangs in sleep," and the double-*forte* opening of "O wild West Wind!"

—Robert Kirzinger

ARTISTS

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing with the BSO in Boston, New York, and at Tanglewood, and also giving its own Friday-night Prelude Concert each summer in Seiji Ozawa Hall. The Tanglewood Festival Chorus performed overseas for the first time in 1994, appearing with Seiji Ozawa and the BSO in Hong Kong and Japan. They performed in Europe for the first time in 2001, on a tour of European music festivals with Bernard Haitink and the BSO, a trip that also included an *a cappella* concert in Lübeck, Germany. In addition, chorus members have performed Beethoven's Ninth Symphony with the Israel Philharmonic under Zubin Mehta at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Benjamin Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

United States when, to close the Opening Ceremonies of the 1998 Winter Olympics, Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in Beethoven's "Ode to Joy." The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, all on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. The chorus can also be heard on recordings with Keith Lockhart and the Boston Pops Orchestra for RCA Victor, and with John Williams and the Boston Pops Orchestra on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.



Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Meredith Malone Armbrust *#+
Michele M. Bergonzi *
Abigail Bray *#+
Jenifer Lynn Cameron #+
Susan Cavalieri #+
Emily Anderson Chinian #+
Lorenzee Cole *#+
Kelly Corcoran #+
Carol Cujec #+
Sarah Dorfman Daniello *#+
Christine Pacheco Duquette #+
Ann M. Dwelley #+
Shauna Fallihee *#+
Mary A.V. Feldman #+
Stefanie J. Gallegos #+
Laura C. Grande *#+
Isabel M. Gray *#+
Meghan Joyce #+
Donna Kim #+
Nancy Kurtz *#+
Xoxi Mendez #+
Laura Mennill *#+
Renee Dawn Morris *#+
Kieran Murray #+
Kimberly Pearson *
Joei Marshall Perry #+
Melanie W. Salisbury *#+
Johanna Schlegel *#+
Pamela Schweppe #+
Joan P. Sherman #+
Kristyn M. Snyer *#+
Alison L. Weaver #+
Kirstie Wheeler *#+
Gwendolyn Williams #+

Mezzo-sopranos
Maisy Bennett #+
Betty B. Blume #+
Janet L. Buecker #+
Abbe Dalton Clark *
Betsy Clifford *#+
Sue Conte #+
Ethel Crawford #+
Diane Droste *#+
Barbara Naidich Ehrmann #+
Cynthia Engelsman *#+
Paula Folkman *#+
Dorrie Freedman *#+
Irene Gilbride *#+
Jessica Hao *#+
Sheryl Krevsky #+
Gale Livingston *#+
Catherine Playoust *#+
Barbara Puder #+
Suzanne Schwing #+
Linda Kay Smith #+
Ada Park Snider *#+
Julie Steinhilber *#+
Amy Toner Sullivan #+
Ingrid Ulbrich *#+
Jennifer Walker #+
Christina Lillian Wallace *#+
Marguerite Weidknecht *#+
Jacque E. Wilson *#+

Tenors
Brian Anderson *+
John C. Barr +
David P. Bergers *+
Richard A. Bissell +
Stephen Chrzan *+
Andrew Crain *+
Jose Delgado *+
Tom Dinger *+
Carey D. Erdman +
David Fontes *+
Gregory A. Gonser +
Leon Grande *+
J. Stephen Groff *+
Stanley Hudson +
James R. Kauffman +
Thom Kenney *
Jason E. Kirchick +
Kwan H. Lee +
Ronald Lloyd +
Henry Lussier *+
John Vincent MacInnis +
Mark Mulligan *+
David Norris +
John R. Papirio +
Dwight E. Porter *+
Peter Pulsifer +
Brian R. Robinson *+
Don P. Sturdy *+
Kirk Sullivan +
Stratton P. Vitikos +
Kurt Walker *+
Andrew Wang +
Joseph Y. Wang +

Basses
Nishan V. Baljian *
Daniel E. Brooks *+
Clinton D. Campbell *+
Paulo C. Carminati *+
Kirk Chao *+
Matthew E. Crawford *+
Joel Evans *+
George Griff Gall *+
Mark Gianino *+
Michael J. Gondek *+
Mark L. Haberman +
Jeramie D. Hammond *+
Matthew Haynes *+
Michael G. Healy *+
Robert J. Henry *+
Ishan Arvell Johnson +
Marc J. Kaufman +
Ryan J. Kershner *+
Youngmoo Kim *+
Bruce Kozuma *+
Timothy Lanagan *+
Daniel Lichtenfeld +
David K. Lones *+
Lynd Matt *+
Stephen H. Owades *+
Thompson R. Patton *+
David Perkins *+
Daniel Perry *+
Robert Prince *+
Vladimir Roudenko *+
Robert Saley +
Karl Josef Schoellkopf +
Christopher Storer *
Peter S. Strickland *+
Bradley Turner *+
Thomas C. Wang *+
Peter J. Wender *
Matthew Wright *+

Felicia A. Burrey, Chorus Manager
Julie G. Moerschel, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist
Liva Racz, German Language Coach

* = participating in the Friday, August 22, Prelude Concert
= participating in the Friday, August 22, Mendelssohn program
+ = participating in the Sunday, August 24, Bach/Beethoven program

2003 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
One Hundred and Twenty-second Season, 2002-2003

Friday, August 22, at 8:30

SIR NEVILLE MARRINER conducting

ALL-MENDELSSOHN PROGRAM

Overture, *The Hebrides* (*Fingal's Cave*), Opus 26

Piano Concerto No. 1 in G minor, Opus 25

Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace

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BOSTON SYMPHONY ORCHESTRA

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SHAKESPEARE/
MENDELSSOHN

A Midsummer Night's Dream
Arranged by Michael Lankester and Christopher Plummer

Overture
March of the Elves
Scherzo
Song and Fairy's Chorus
Intermezzo
Dance of the Clowns
Nocturne
Wedding March
Finale

CHRISTOPHER PLUMMER, speaker
KENDRA COLTON, soprano
ZHENG CAO, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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NOTES ON THE PROGRAM

Felix Mendelssohn-Bartholdy (1809-1847)
Overture, *The Hebrides* (*Fingal's Cave*), Opus 26

First performance: May 14, 1832, Philharmonic Society, London, Thomas Attwood cond. *First BSO performances*: January 1883, Georg Henschel cond. *First Tanglewood performance*: July 20, 1957, Pierre Monteux cond. *Most recent Tanglewood performance*: July 14, 1995, John Nelson cond.

The twenty-year-old Mendelssohn visited Scotland in August 1829, following a successful engagement with the Philharmonic Society of London and in the company of his friend and traveling companion Karl Klingemann. On August 7, the two visited Fingal's Cave, a tourist attraction on the southwest shore of Staffa, one of the Hebrides Islands off Scotland's west coast. On August 10, Klingemann wrote from Glasgow that "the Highlands and the sea together brew nothing but whiskey, fog, and foul weather ...Three days ago we were on our steamer...The lower the barometer fell, the higher

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the sea rose. It stretched its myriad tentacles ever more brutally and churned more and more," and he described Fingal's Cave with its basalt columns as resembling "the interior of an immense organ. It lies there alone, black, echoing, and entirely purposeless—the grey waste of the sea within and without it." Mendelssohn's own impression arrived home in the form of a twenty-two-measure musical sketch designed to convey "how amazingly the Hebrides affected [him]" and from which grew the opening of the *Fingal's Cave* Overture.

"I would gladly give all my works if I had succeeded in composing a piece like the *Hebrides* Overture," wrote Johannes Brahms. Richard Wagner, considerably more tolerant of Mendelssohn the composer than of Mendelssohn the conductor, viewed this overture as "one of the most beautiful works of music that we have," as the masterpiece of "a first-class landscape painter.... There is a magnificent intellectual vision throughout, a fine sensibility; and the manifestations of both are reproduced with the greatest art." And Donald Francis Tovey wrote that, in this piece, "Mendelssohn was surely occupied chiefly with the unconscious digesting of his impressions of Hebridean scenery, the roar of the waves rolling into the cavern, the cries of sea-birds, and perhaps more than anything else, the radiant and telescopic clearness of the air when the mist is completely dissolved or not yet formed."



The overture's principal musical idea is a descending motive ripe for expansion and development, and the sense of space in this piece is suggested at once by the overlapping octaves in violins, clarinets, oboes, and flutes. The initial picture is completed by string tremolos and rustling woodwinds as the seascape unfolds. The second theme—"quite the greatest melody Mendelssohn ever wrote," states Tovey—is as expansive as the initial idea is concise. Later in the piece there is room for fanfares and elemental outbursts, but also for the sort of "*staccato e leggiero*" motion typical of Mendelssohnian scherzos. The overture ends quietly, with as much sense of mystery and anticipation as at the beginning. For the further spelling out of so much that is embodied in this work one may look to yet another of Mendelssohn's compositions, inspired by the same trip to Scotland in 1829, begun when work on the *Fingal's Cave* Overture was in progress, but not completed until twelve years later, in 1842—the *Scottish* Symphony.

—Marc Mandel

Felix Mendelssohn
Piano Concerto No. 1 in G minor, Opus 25

First performance: October 17, 1831, Munich, Mendelssohn, soloist. *First BSO performance*: May 5, 1887, in Milwaukee, Wilhelm Gericke cond., Adele Aus der Ohe, soloist. *First Tanglewood performance*: August 1, 1952, Lukas Foss cond., Seymour Lipkin, soloist, as part of "Tanglewood on Parade." *Most recent Tanglewood performance*: July 18, 1975, Seiji Ozawa cond., Rudolf Serkin, soloist.

Felix Mendelssohn was the cherished crown prince in his cultured, prosperous family. It was the blessed lot of such well-to-do young men to be sent on an educational grand tour. Mendelssohn's lasted a year and took him via Munich and Vienna to Italy, Switzerland, Munich for a second time, Paris, London, and so home to Berlin. Munich in October 1831 was a round of parties for the attractive young musician, but he also found time to play chamber music, to give a daily lesson in double counterpoint to "little Mademoiselle L.", and to complete the piano concerto he had sketched earlier on his journey.

Competing with Mlle. L. for his attentions was a talented seventeen-year-old pianist by the name of Delphine von Schauroth. She was well connected: King Ludwig I himself spoke to Mendelssohn on her behalf, rather to the composer's annoyance. But Mendelssohn liked Delphine—"[she] is adored here (and deservedly)"—and she received the dedication of the concerto, which became one of her party pieces in her later career. Mendelssohn, however, played the premiere himself at a concert devoted entirely to his own music. Also included were his Symphony No. 1, the astounding overture he had written at seventeen for Shakespeare's *Midsummer's Night's Dream*, and some keyboard improvisations.

"I was received with loud and long applause," Mendelssohn wrote home, "but I was modest and would not reappear." The advocacy of both Clara Schumann and Franz Liszt helped further to establish the concerto's popularity; Mendelssohn himself, however, tended to view it disparagingly: "I wrote it in but a few days and almost carelessly; nonetheless, it always pleased people the most, but me very little." Berlioz, too, remarked on its extreme popularity, and in his collection Evenings in the Orchestra he described the unfortunate fate of an Erard piano that had been through that inescapable piece once too often.

The audience at the Munich Odeon, which included the King, must have been astonished by the way the concerto begins—not just by the tempestuous orchestral crescendo but even more by the entrance of the piano after only seventeen preparatory bars. Although in the generation of composers including Weber, Berlioz, Chopin, Schumann, Liszt, and Wagner, Mendelssohn counts as a conservative, that turn of temperament did not keep him from having an cultivating an inquiring mind. The question of how pieces begin interested him, and so did the problem of how movements of large works might be connected. In the Piano Concerto No. 1, the drastic short-circuiting of formal conventions consorts well with the urgent gestures of this music.

At the end of the first movement's recapitulation, a series of fanfares commands quiet,


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cutting into the G minor cadences with assertive and startling B-naturals; then after an elegantly tactful introduction by the piano, cellos and violas sing the touching, lightly sentimental song-without-words of the Andante. Another fanfare ultimately rouses us from the dreams of the Andante, and, with a more expansive imitation of the concerto's opening—suspenseful crescendo in the orchestra and a bravura entrance for the soloist—Mendelssohn launches his headlong and glittering finale, capping the whole with a sure-to-bring-the-house-down coda.

—Michael Steinberg

Felix Mendelssohn (1809-1847)
Overture (Opus 21) and Incidental music (Opus 61) to Shakespeare's
A Midsummer Night's Dream

First performance of the overture: April 29, 1827, in Stettin, Carl Loewe cond. *First performances of the incidental music*: October 14, 1843 (private performance), Potsdam; October 18, 1843, Berlin (first public performance). *First BSO performances of individual movements*: March 1882, "Wedding March," Georg Henschel cond.; February 1883, Overture, Henschel cond.; October 1883, Nocturne, Henschel cond. *First BSO performances of complete incidental music*: April 1894, Emil Paur cond. *First Tanglewood performance*: August 10, 1963, Erich Leinsdorf cond. (Overture and complete incidental music). *Most recent Tanglewood performance*: July 13, 2001, Rafael Frühbeck de Burgos cond. (Overture and complete incidental music).

The case of Mendelssohn allows us a glimpse into the mysteries of musical genius afforded by only a few other youthful masters (Mozart and Schubert come to mind). Though both Mozart and Schubert traveled farther on their musical paths after a precocious beginning, neither of them had produced, before their eighteenth year, a work as brilliant as Mendelssohn's Octet (composed when he was sixteen) or the Overture to *A Midsummer Night's Dream* (written a year later).

Mendelssohn had every opportunity to develop his musical culture once his talent became evident. His father provided the best teachers available in Berlin and organized regular Sunday musicales in the Mendelssohn house, engaging performers from the orchestra of the royal court. It was for these events that the boy began to write music himself and to learn important lessons in musical structure and effect by hearing performances almost as soon as the ink was dry. (Felix was not the only composer in the family either; his sister Fanny had a remarkable creative talent as well.) Just as he was entering into his teens, he turned out a remarkable assortment of twelve string symphonies in just over half a year.

In addition to music, Felix received the best possible general education. He was bright, quick, and receptive, spoke several languages well, danced exquisitely, illustrated his letters and journals with pen and ink drawings of considerable flair, and translated one of Terence's comedies from the original Latin. He traveled widely and enjoyed a wide acquaintance of creative and intellectual leaders. By 1825 he had met Cherubini, Hummel, Moscheles, Rossini, Meyerbeer, and other leading musicians in Paris; his family was personally acquainted with Goethe. Once the family settled in Berlin in 1825, the Mendelssohn home became the most important salon in the city, frequented by the scientist Humboldt and the philosopher Hegel, as well as by people who were to play various roles in the young composer's life, among them the critic Adolf Bernhard Marx, who became a musical confidante and adviser.

The idea of writing his **Overture to "A Midsummer Night's Dream"** evidently came to Felix when he and Fanny were reading the play together (in the translation by Schle-

gel). He originally wrote the overture for two pianos, so that he could perform it with her. But he orchestrated it almost at once, and it quickly attained performance and general popularity. Without question it is one of Mendelssohn's most remarkable accomplishments. Into the presumably restrictive context of an overture, cast in sonata form, he introduced a varied panoply of musical ideas, each with its own distinctive color and character that could be taken to represent elements of the play, then shaped them into a pattern that is thoroughly satisfying whether one knows the play or not. He created the very image of fairydom for music—delicate and light-footed—while not forgetting the low comedy of Bottom's dream.

Mendelssohn might never have returned to his early masterpiece had not King Friedrich Wilhelm IV ascended the throne in Berlin upon the death of his father on June 7, 1840. Great reforms in all aspects of political and cultural life were expected from the new monarch, who wanted Mendelssohn to be in charge of his new plans. This meant moving from Leipzig, where he was happy with his work at the Gewandhaus, for undefined responsibilities in the capital. In the end, Mendelssohn arranged to receive only half-salary in Berlin so that he could retain the position in Leipzig as well. By 1843 the king expressed a wish that a series of dramatic productions with incidental music should be continued. Several productions were proposed; of these, Mendelssohn chose to expand his music for *A Midsummer Night's Dream* into a full score of incidental music, including entr'actes, dances, songs, and some brief melodramas (that is, instrumental music that would accompany spoken parts of the play). In undertaking this task, he made the conscious decision to return to the overture, written when he was half his current age, and, whenever possible, use it as a basis for the expansion. He did this with wonderful skill and effectiveness, so that no one who did not happen to know the history of the work would ever guess that it was not created in a single act of the imagination.

—Steven Ledbetter

Song and Fairy's Chorus

You spotted snakes, with double tongue,
Thorny hedgehogs, be not seen;
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.
Hence away, hence away!

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm,
Nor spell nor charm
Come our lovely lady night.
So good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offense.

Philomel with melody, *etc.*
Hence away! Now all is well.
One aloof stand sentinel.

[*Act II, scene 2*]



Finale

Through this house give glimmering light,
By the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from brier.
And this ditty, after me,
Sing, and dance it trippingly.

First rehearse the song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing, and bless this place.

Through this house give glimmering light, *etc.*

Program note by Christopher Plummer

In the concert hall, literature and music are strange but intriguing bedfellows. The risky business of combining them presents the dilemma of how to fairly distribute them. If the poor author, whose very work inspired the composer in the first place, is not to be given a just and decent hearing—then why not forget the whole thing and just listen to the music?!?! I'm afraid there are too many existing works for dialogue and orchestra where the author has had to suffer a very quick death. Mendelssohn's *Midsummer Night's Dream* is no exception. Shakespeare's text has been dealt a fatal blow. Sparse beyond belief, its very substance, its rich humanity, its greatest poetry, its infinite variety has been ignored; all that is left is a smattering of elves and goblins and where oh where are the clowns? For the love of heaven, send in the clowns! The most glaring omission of all, however, is the story. What happened to the story?

Now Mendelssohn's score on its own is, in my view, the most perfect incidental music for a play ever written. With its very first notes, we are transported without a second's delay, to some heaven-blessed state of fantasy. It captures superbly the playful mood of Shakespeare's spirit world and weaves a Queen Mab-like web of gossamer wit and romance that is pure magic to the ears. It will, till eternity continue to entrance children of all ages (from five to a hundred) and in its own particular sphere it is unmatched for

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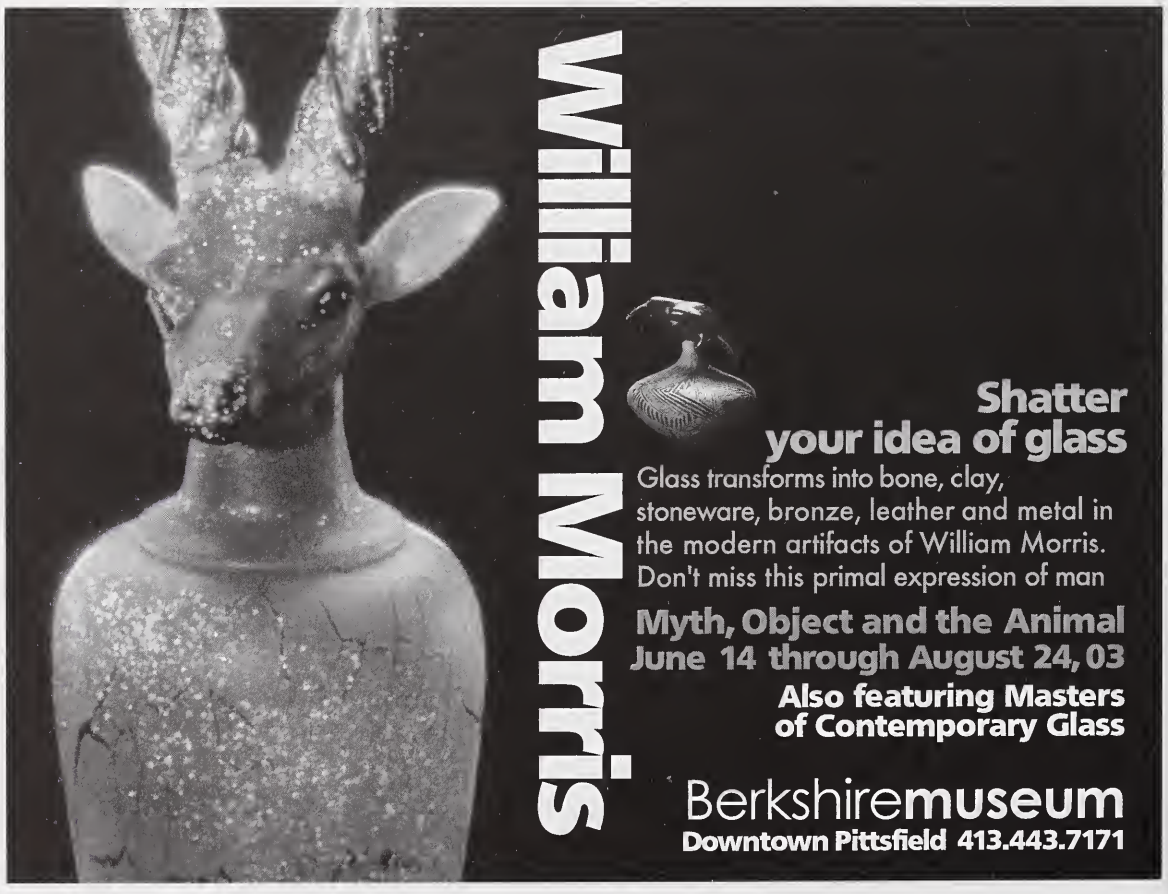
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sheer enchantment. But it was completed when Master Mendelssohn was still fairly young and already early Victorian concepts had begun to pervade and subtly influence all about them. Perhaps it was this, combined with his own confident state of well-being, his positive, uplifting, and joyous nature that made him show us a midsummer night so pure, so ethereal, so innocent—a midsummer night where all is impeccably right with the world and nary a cloud dares extinguish the stars.

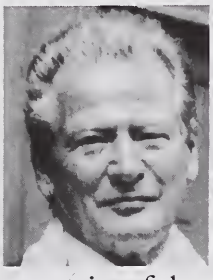
Young Master Shakespeare, on the other hand, had much more of a Walpurgisnacht in mind when he gave us *his* dream. There are deeper, more threatening omens, more ominous forebodings than are ever hinted at in Mendelssohn's score. The ironies of love, its pain, its cruelties, the mockery it makes of its victims—how powerless we are in its grasp, how ridiculous it can make us look—all these are given much wicked satirical play pushing the *Dream* toward becoming a very black comedy indeed. There is also that glorious tension throughout to remind us that there is very little distance between the dream and the nightmare—they are twin-close; and although the playwright never allows us to fall from the precipice into Dante's nether world of blackness and devils, he does take us to the very edge and just at the moment when we begin to dangerously teeter there, somewhere high up in the Kingdom of the Faeries, balance is restored; and if Shakespeare still insists the course of true love never will run smooth, he at least permits us to pass on, unmolested as it were, "in maiden meditation fancy-free."

So what do we have then? Not just one man, standing on a stage in the middle of an orchestra dying, like Bottom, to play all the parts; but a speaker whose function is to suggest as best he can, while threading his way through the music, the multi-varied colors that make up the rich fabric of Shakespeare's *Dream* as that haunting poem and the captivating music that Mendelssohn wrote for it, conspire to cast their spell.



GUEST ARTISTS

Sir Neville Marriner



Like his mentor and hero, Pierre Monteux, Sir Neville Marriner began life as a violinist, playing first in a string quartet and trio, then in the London Symphony Orchestra, during which time he founded, in 1959, the Academy of St. Martin in the Fields. After studying with Maestro Monteux, he began his conducting career in 1969, when he founded the Los Angeles Chamber Orchestra. After ten years as music director, he took the same position with the Minnesota Orchestra and the Stuttgart Radio Orchestra, at the same time developing and extending the size and repertoire of the Academy, and guest conducting orchestras all over the world. He made his opera debut conducting *The Marriage of Figaro* at the Aix-en-Provence Festival and his U.S. opera debut with *La Cenerentola* at the Los Angeles Music Center Opera. In 1989 Sir Neville and the Academy were invited by the Salzburg Mozarteum for a production of Mozart's *Il re pastore*, which was televised and released on video by Philips. This year, he completed a three-year contract with Opera de Lyon, conducting *Così fan tutte*. With the Academy, Sir Neville tours frequently in the Far East, North and South America, and Europe, and was conductor and music director of the motion picture "Amadeus," the soundtrack of which received three Grammy awards. He is also the most prolific recording artist in the world. Sir Neville Marriner has twice been honored for his services to music in his own country. In addition, he has recently been awarded the Ordre des Arts et Lettres by the French Ministry for Culture, and was created a Knight of the Polar Star by the Swedish government. Furthermore, in 1994 the Academy and Sir Neville received the Queen's award for Export Achievement, in recognition of their considerable success in the field of international concert performances and recordings. Neville Marriner made his Boston Symphony debut at Tanglewood in 1975 and appeared here with the orchestra most recently for two programs last summer. He has also conducted the Academy of St. Martin in the Fields here on two occasions, in 1987 and 1995.

Christopher Plummer



Christopher Plummer, who has just completed his great personal success as King Lear in Sir Jonathan Miller's much-lauded production at Canada's Stratford Festival, now Broadway-bound, has enjoyed fifty years as one of the English-speaking theater's most distinguished actors and as a veteran of international renown in more than 100 motion pictures. The much-honored actor made his debut professionally in his hometown of Montreal on radio and stage in both French and English. After his Broadway debut (1954) he went on to star in many celebrated productions on the Great White Way. He has won Tonys and Emmys and most of the prizes that theater and television have to offer. He was also a leading member of the Royal Shakespeare Theatre, the Royal National Theatre of Great Britain, and Canada's Stratford Festival. He has worked with some of the greatest directors of the twentieth century and is considered one of the finest classical actors of his time. His varied screen appearances range from the Oscar-winning *The Sound of Music* and *The Man Who Would Be King* to Michael Mann's Oscar-nominated *The Insider* (as Mike Wallace) and the Oscar-winning *A Beautiful Mind*. His latest releases are *Ararat*, *Blizzard*, and Charles Dickens's *Nicholas Nickleby*. Apart from honors in the United Kingdom, United States, Austria, and Canada, he was invested by Queen Elizabeth II as a Companion of the Order of Canada—an honorary Knighthood. An Honorary Doctor of

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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Fine Arts at Juilliard, he was the first performer to be presented with the Jason Robards Award for Excellence in memory of his late great friend. He has written for the theater, television, and the concert hall. With Sir Neville Marriner he has performed Walton's *Henry V* many times on both sides of the Atlantic, and together they recorded it for Chandos Records with the Academy of St. Martin in the Fields. This is his Boston Symphony Orchestra debut.

Lang Lang



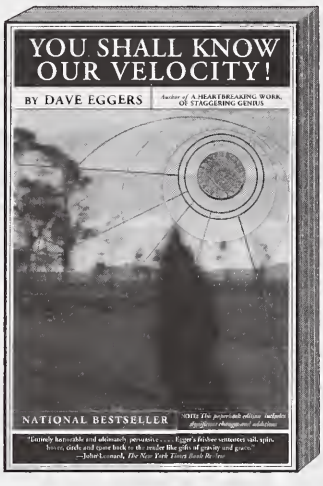
Making his Boston Symphony Orchestra debut this evening, Lang Lang has established himself, at age twenty, as one of today's most exciting pianists. Since his last-minute substitution at the Ravinia Festival's 1999 Gala, Lang Lang has performed with many of the world's leading orchestras including the Chicago Symphony, Los Angeles Philharmonic, New York Philharmonic, London Philharmonic, Cleveland Orchestra, and the NDR Symphony Orchestra of Hamburg. Career highlights include his Proms debut at London's Royal Albert Hall (which was recorded) and a sold-out Carnegie Hall debut. His Philadelphia Orchestra performance at the Great Hall of the People in Beijing drew 8,000 people. In the 2002-03 season, he will be heard in orchestral and recital programs throughout North America and in the major cities of Europe and Asia, such as London, Vienna, Munich, Milan, St. Petersburg, Hong Kong, Singapore, and Stockholm. Among the conductors with whom he will appear are Lorin Maazel, Christoph Eschenbach, Zubin Mehta, Yuri Temirkanov, Wolfgang Sawallisch, James Levine, Franz Welser-Möst, David Zinman, Valery Gergiev, Mariss Jansons, and Michael Tilson Thomas. Born in Shen Yang, China, Lang Lang began his piano studies at the age of three and won numerous awards from age five, including first prize at the Second Tchaikovsky International Young Musicians' Competition and, more recently, the first-ever Leonard Bernstein Award for distinguished musical talent. A 2002 graduate of the Curtis Institute of Music, where he studied with Gary Graffman, Lang Lang already has two *Billboard* bestseller CDs and has been featured on CNN and in *The Wall Street Journal* and *Teen People*. His first two discs, for Telarc, include a recital album recorded "live" in Seiji Ozawa Hall at Tanglewood, and Rachmaninoff's Piano Concerto No. 3, recorded at the Proms with the St. Petersburg Philharmonic. His first disc since signing with Deutsche Grammophon this year pairs Mendelssohn's Piano Concerto No. 1 with the Tchaikovsky Piano Concerto No. 1. Forthcoming is a recital disc to be taped live at Carnegie Hall. A book on Lang Lang's career is a bestseller in China. He performed the world premiere of a work by Tan Dun at the Kennedy Center in Washington in April 2003. Further information on Lang Lang can be found at www.LangLang.com.

Kendra Colton

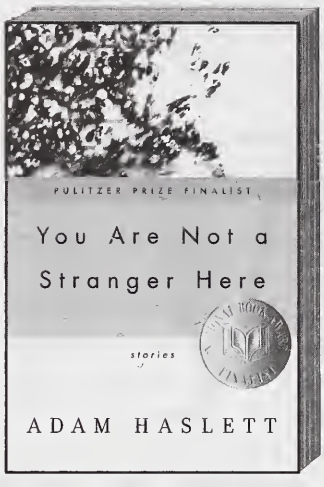


American soprano Kendra Colton performs repertoire ranging from Baroque opera and oratorio to contemporary music. She appears regularly in solo recital, with symphony orchestras, and at major music festivals in Europe and North America, in repertoire including the oratorios and sacred works of Bach, Brahms, Haydn, Handel, Mendelssohn, Mozart, and Schubert. Acclaimed not only for her performances of Handel and Mozart operas, she is also recognized for her skill as an interpreter of contemporary chamber music and has given several premieres. Ms. Colton has been a featured soloist with such organizations as Aston Magna, the Banff Opera Centre, Bethlehem Bach Festival, Boston Early Music Festival, Boston Lyric Opera, Boston Symphony Orchestra, Brooklyn Academy of Music, the Casals Festival in Puerto Rico, the Carmel Bach Festival, Emmanuel Music in Boston, Florentine Opera, the Göttingen Handel Festival, Houston Symphony, Indianapolis Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, Pittsburgh Symphony, Pro Musica Santa Barbara Chamber Orchestra, Skylight Opera Theatre, and the Washington Bach Consort. Among the conductors with whom she has worked are Harry Bicket, Greg Funfgeld, Paul Goodwin, Bernard Haitink,

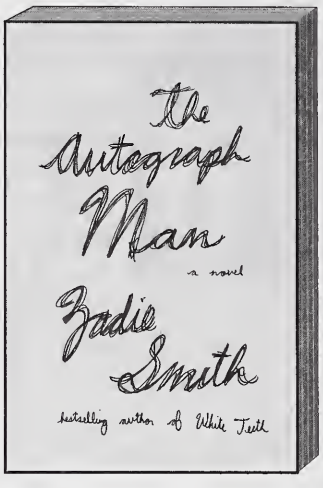
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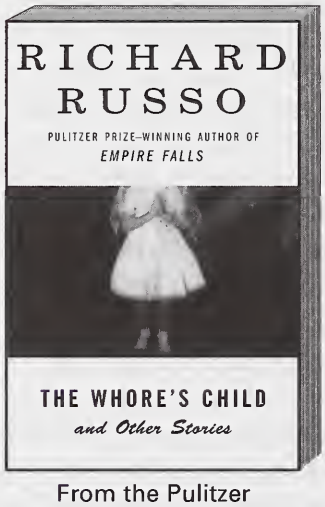
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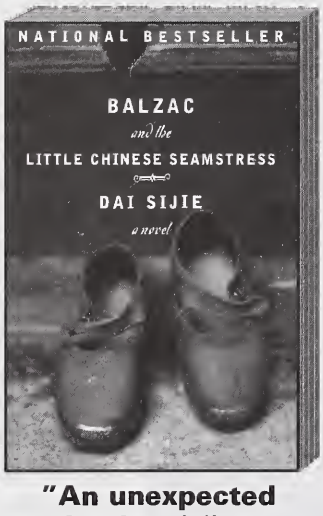
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—The New York Times Book Review



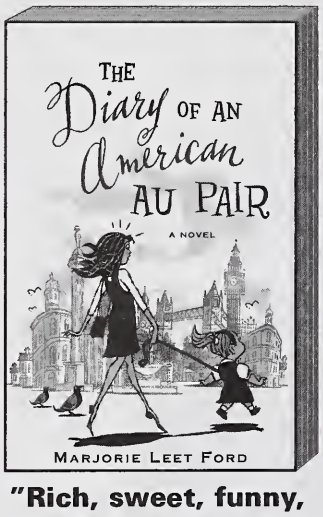
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John Harbison, J. Reilly Lewis, Nicholas McGegan, John Nelson, Heiichiro Ohyama, Seiji Ozawa, Martin Pearlman, Helmuth Rilling, Ken Slowik, Craig Smith, and Bruno Weil. Kendra Colton is a graduate of Oberlin College and the University of Cincinnati College-Conservatory of Music with master of music degrees in singing and piano. Her discography includes recordings for the Koch, Boston Records, and Stereophile labels. She also recorded two solo discs—"Le Charme," a collection of French art songs; and "He Brought Me Roses," Lieder by Joseph Marx. Kendra Colton made her Boston Symphony Orchestra debut at Symphony Hall as soloist in Mozart's Requiem in January 2002. This is her Tanglewood debut with the orchestra, although she has performed here on several other occasions, most recently in the title role of Lukas Foss's *Griffelkin* with the Boston Modern Orchestra Project during Tanglewood's 2002 Festival of Contemporary Music.

Zheng Cao



Zheng Cao is a regular guest of leading opera companies here and abroad. She works regularly with Seiji Ozawa, having appeared with him as Marguerite in Berlioz's *La Damnation de Faust* at the Saito Kinen Festival, as soloist in Beethoven's Ninth Symphony for the Winter Olympic Games in Japan, and as Suzuki in *Madama Butterfly* for her debut with the Boston Symphony Orchestra. She began her professional career with San Francisco Opera as an Adler Fellow and subsequently performed there as Idamante in *Idomeneo*, Cherubino in *Le nozze di Figaro*, Nicklausse in *Les Contes d'Hoffmann*, Siebel in *Faust*, and Suzuki; with Washington Opera as Rosina in *Il barbiere di Siviglia* and Suzuki; Los Angeles Opera as Zerlina in *Don Giovanni* and Penelope in *Il ritorno d'Ulisse in patria*, Opera Pacific as Nicklausse in *Les Contes d'Hoffmann*, Michigan Opera as Rosina, San Diego Opera as Siebel and Suzuki, and the Grand Théâtre de Genève as Suzuki. She will debut with Houston Grand Opera later this season as Varvara in *Kátya Kabanová* and will appear with Pittsburgh Opera as Sesto in *Giulio Cesare* next season. On the concert stage, she has performed Ravel's *Shéhérazade* with the Honolulu Symphony, Mahler's *Wunderhorn* songs with the San Francisco Ballet, and Handel's *Messiah* with the National Symphony Orchestra and the Warsaw Philharmonic. She has also appeared in recital at the J.F.K. Center for the Performing Arts in Washington, D.C. Zheng Cao holds a bachelor's degree from the Shanghai Conservatory of Music and a master's degree from the Curtis Institute of Music. She was a 1992 Metropolitan Opera National Council Auditions finalist and a winner of the 1993 Palm Beach Opera International Vocal Competition. Zheng Cao made her debut with the BSO in concert stagings of Puccini's *Madama Butterfly* in February 1999. Her only other performance with the orchestra was for her Tanglewood debut in Beethoven's Choral Fantasy in July 2002, in one of the "Celebrating Seiji" concerts marking Seiji Ozawa's tenure as the BSO's music director.

To read about the **Tanglewood Festival Chorus**, see page 19.

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MOZART — Violin Concerto No. 3 in G, K.216
Allegro
Adagio
Rondeau: Allegro
ITZHAK PERLMAN

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VAUGHAN WILLIAMS — *A London Symphony*
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NOTES ON THE PROGRAM

Hector Berlioz (1803-1869)
Overture to *Béatrice et Bénédict*

First performance of the opera: August 9, 1862, Baden-Baden, Berlioz cond. *First BSO performances of the overture*: December 1949, Richard Burgin cond. *First Tanglewood performance of the overture*: July 25, 1954, Charles Munch cond. *Most recent Tanglewood performance of the overture*: August 23, 1998, Yan Pascal Tortelier cond. *Seiji Ozawa led performances of the complete opera with the BSO on two occasions: in concert at Symphony Hall and Carnegie Hall in October 1977, and in a Tanglewood semi-staging on August 4, 1984.*

By the last decade of his life, Berlioz was an embittered old man. He had fought French philistinism for years with energy and wit, but finally, in failing health, he was disheartened by the long, frustrating effort to mount his great opera *Les Troyens* (*The Trojans*), which he was never to see in its entirety. One of the few bright spots in his life in the late 1850s was the few weeks he spent every summer at the resort of Baden-Baden, where the manager of the Casino, Edouard Bénazet, engaged him to conduct a gala concert under ideal circumstances at the height of the season, with an orchestra selected from the best players in Europe.



Bénazet built a theater at the resort and commissioned Berlioz to write the opera that would open it. It was to be his very last complete work, and the only opera that he had no trouble bringing to performance. Berlioz's lifelong devotion to Shakespeare expressed itself in a comedy adapted from *Much Ado About Nothing*, with its wonderfully fresh and oblique view of love in a story of merry sparring partners in a battle of endless wit. Beatrice and Benedick (Shakespeare's spelling) are tricked into falling in love. The overture to this lighthearted comedy, which concentrates almost totally on music associated with the title characters and omits the romantic and darker episodes, perfectly captures its mood of quicksilver brilliance. The composer's own description is perhaps the best: "It is a caprice written with the point of a needle."

—Steven Ledbetter

Wolfgang Amadè Mozart (1756-1791)
Violin Concerto No. 3 in G, K.216

First performance: soon after completion date of September 12, 1775, Salzburg. *First BSO performances*: February 1952, Ernest Ansermet cond., Arthur Grumiaux, soloist. *First Tanglewood performance*: August 10, 1973, Colin Davis cond., Joseph Silverstein, soloist. *Most recent Tanglewood performance*: July 10, 1999, André Previn cond., Itzhak Perlman, soloist.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, Leopold made sure to teach him his own instrument as well as the piano, and for a time he served as concertmaster in Salzburg. But Wolfgang's devotion to the violin apparently dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for

himself, his students, or other virtuosos. His violin concertos are early works, all but one composed in 1775 (the first seems to have been written a year or two earlier). It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra in Salzburg.

All five of the violin concertos of 1775—when Mozart was only nineteen—date from a period when he was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its *ritornello* for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the Baroque concerto's *tutti*-solo opposition in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.



Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The Adagio is wonderfully dreamy, with muted upper strings in triplets; pizzicato cello and bass impart some of the same expressive

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qualities as the slow movement of the much later C major piano concerto, K.467. The Rondeau is a sprightly 3/8 dance in Allegro tempo. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings, which in turn runs directly into a livelier tune of folklike character.The wind instruments withdraw from prominence for a time after the beginning of the recapitulation but return in the whimsical coda, leading the concerto to a surprising and witty ending without any of the stringed instruments.

—Steven Ledbetter

Ralph Vaughan Williams (1872-1958)
A London Symphony (Symphony No. 2)

First performance: (original version) March 27, 1914, Queen's Hall, London, Sir Geoffrey Toye cond.; (definitive version) February 22, 1934, Royal Philharmonic Orchestra, Thomas Beecham cond. *First BSO performances*: February 1921, Pierre Monteux cond. *Only previous Tanglewood performance*: August 16, 1941, Serge Koussevitzky cond.

The three earliest symphonies of Ralph (pronounced "Rafe") Vaughan Williams bore programmatic titles. The first, *A Sea Symphony* (1903-1909), was in fact a choral work that had grown from the composer's intention to compose some settings of Walt Whitman as hearty "songs of the sea." The next two—*A London Symphony* (1912-13) and *Pastoral Symphony* (1921)—though their titles suggest programmatic elements, are nonetheless abstract symphonic works. At that point, Vaughan Williams turned, for his next three symphonies—after a lapse of ten years—to the purely abstract instrumental genre, identified only by key and number. Yet critics could not be prevented from attempting to read programmatic ideas into these works, no matter how vehemently the composer insisted that they were intended to make their statements purely as music.



Soon after the turn of the century, Vaughan Williams had begun to establish a name for himself as a composer of tuneful songs and a writer of articles in journals. Then two things happened to turn him into the "great, rugged, individual composer" (in the words of Michael Kennedy) who could create the nine symphonies and other large-scale works that he left: he was fired with an enthusiasm to collect English folk songs, and he accepted an invitation to edit the music for a new hymnal. Both of these experiences gave him firsthand experience with some of the best tunes ever written and (as he admitted later, with reference to the old Victorian hymnals he was bent on replacing) with some of the worst. The experience proved liberating, and by 1910, when he was almost forty, he produced his first completely original masterpiece, the *Fantasia on a Theme of Thomas Tallis*. By then he had already written *A Sea Symphony*, which was less a symphony than a grand symphonic cantata. But he had not yet written a large-scale work for orchestra alone.

The impetus came from a seemingly chance remark dropped by Vaughan Williams's friend George Butterworth, a talented young composer who was killed on the Somme in 1916. At the end of an event spent with Vaughan Williams in 1911, Butterworth remarked abruptly, "You know, you ought to write a symphony." Vaughan Williams couldn't get the idea out of his head. And he found an approach to writing what became his most colorful symphony that responded to some of his most basic feelings about national music, finding what he deemed the appropriate "forms of musical expression" in the sights and (especially) the sounds of the London that he loved: the Westminster

Chimes, street-cries, folk songs, traffic noise, and the popular instruments of Cockney music-making. Yet in none of this is the symphony explicitly programmatic. The composer insisted that the title might be clearer if he called the work "A Symphony by a Londoner"; the listener would perhaps expect some local references without assuming that there was any attempt to tell a story, however much its picturesqueness may hint at one. Certainly he drew inspiration from Elgar's musical depiction of London, *Cockaigne*, as well as from some of Debussy's works; and he knew Monet's paintings of London at night and H.G. Wells's novel *Tono-Bungay*, which describes the Thames as a symbol of England. With all this wealth of sources and ideas, Vaughan Williams created a symphony that reflected his early idealism, that revealed his ability to handle large-scale musical forms, and that showed his mastery of evocative orchestral color.

A London Symphony was completed in 1913 and premiered in March 1914. The composer revised and cut the score for performances under Adrian Boult in 1918 and then made further cuts in the 1930s, the definitive version being given by Sir Thomas Beecham and the Royal Philharmonic Orchestra in February 1934. The first movement is in a fairly straightforward sonata form with an evocative slow introduction that seems to suggest London in that quiet time just before dawn. The Westminster Chimes sound the half-hour (harp) and the movement explodes in an outburst of lamenting chromatic cries shouted by the full orchestra. What follows is rich in thematic ideas. Some might be identified as the impatient cry of a cabby, the whistling of a street urchin, or any number of other city sights; more to the point is their sheer overwhelming energy.

The second movement, a point of respite in the hectic urban activity, was described by Vaughan Williams as "Bloomsbury Square on a November afternoon." The scherzo, subtitled "Nocturne," is again lively and well-filled, with many themes and fragments of themes appearing and disappearing helter-skelter. Throughout there is a feeling of night and mystery, though with a few lively outbursts before the mood becomes serious. Vaughan Williams offered: "If the hearer will imagine himself standing on Westminster Embankment at night surrounded by the distant sounds of the Strand...it may serve as a mood in which to listen to this movement."

The last movement begins with another expressive explosion that soon turns into a slow march. An Allegro provides contrast, but the return of the march grows to a crisis which, after rising to a climax, dies away just as the harp imitates the Westminster Chimes again, now sounding the three-quarter. This is the beginning of the Epilogue,

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which recalls the opening of the symphony in the way that experience recalls innocence. Michael Kennedy once asked the composer about the "meaning" of the Epilogue and was referred to the last chapter of H.G. Wells's 1909 novel *Tono-Bungay*, the chapter entitled "Night and the Open Sea," which contains the following passage: "Light after light goes down. England and the Kingdom, Britain and the Empire, the old prides and the old devotions, glide abeam, astern, sink down upon the horizon, pass—pass. The river passes, London passes, England passes...Through the confusion something drives, something that is at once human achievement and the most inhuman of all existing things...something we draw by pain and effort out of the heart of life, that we disentangle and make clear....I see it always as austerity, as beauty. This thing we make clear is the heart of life. It is the one enduring thing."

—Steven Ledbetter

GUEST ARTISTS

To read about **Sir Neville Marriner**, see page 31.

Itzhak Perlman



Itzhak Perlman enjoys superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he is recognized world over by audiences who respond not only to his flawless technique, but to the irrepressible joy of making music which he communicates. Born in Israel in 1945, Mr. Perlman was propelled into the international arena in 1958 with an appearance on the "Ed Sullivan Show." Following his studies at the Juilliard School, Mr. Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career. Since then he has appeared with every major orchestra, and in recitals and festivals across the globe. During the past several years Mr. Perlman has also appeared on the conductor's podium, and through this medium he is further delighting his audiences. He has appeared as conductor/soloist with the Chicago Symphony, Philadelphia Orchestra, Boston Symphony, National Symphony, Los Angeles Philharmonic, Berlin Philharmonic, Concertgebouw Orchestra, London Philharmonic, Minnesota Orchestra, and the St. Louis, Atlanta, Milwaukee, Indianapolis, Utah San Francisco, Dallas, Detroit, Houston, Pittsburgh, Seattle, and Toronto symphony orchestras, as well as with the St. Paul Chamber Orchestra, Israel Philharmonic, and English Chamber Orchestra. In January 2000 he was named principal guest conductor of the Detroit Symphony, a post he took up with the 2001-02 season. Itzhak Perlman's recordings regularly appear on the best-seller charts and have garnered fifteen Grammy Awards. A major presence in the performing arts on television, he has been honored with four Emmy Awards, most recently for the PBS documentary *Fiddling for the Future*, a film about the Perlman Summer Music Program and his work as a teacher and conductor there. Mr. Perlman has entertained and enlightened millions on popular TV shows as diverse as *The Late Show with David Letterman, Sesame Street*, the PBS series *The Frugal Gourmet*, the *Tonight* show, the Grammy and Academy awards telecasts, and numerous "Live From Lincoln Center" broadcasts and PBS specials. Itzhak Perlman made his Boston Symphony Orchestra debut in December 1966 and his Tanglewood debut the following summer, since which time he has been a frequent guest with the orchestra at Symphony Hall, at Tanglewood, and on tour. He made his BSO debut as conductor in August 2000, and as soloist appeared here most recently in July 2002, playing the Mendelssohn concerto.

First Programme

THURSDAY EVENING, August 4, at 8.30 o'clock

BACH First Chorus from the Cantata, "Ein' feste Burg ist unser Gott," No. 80

DEDICATORY REMARKS:

Miss Gertrude Robinson Smith, President, Berkshire Symphonic Festival, Inc.
Mr. Bentley W. Warren, President, Boston Symphony Orchestra, Inc.

BACH Chorale from the Cantata, "Ein' feste Burg ist unser Gott," No. 80

The audience will be invited to join in the singing of the chorale (words on following page)

INTERMISSION OF FIFTEEN MINUTES

BEETHOVEN Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace; Presto
III. Adagio molto e cantabile
IV. Presto

Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Allegro assai
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto; Prestissimo

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ANNA KASKAS, *Contralto*
PAUL ALTHOUSE, *Tenor*
NORMAN CORDON, *Bass*

By arrangement with The Music House of Northampton you may this year again hear recordings of these programs at—Berkshire Museum (Pittsfield)—the Festival Office (Stockbridge)—and Tanglewood during the Festival season.

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JAMES CONLON conducting

BACH — Opening chorus, *Ein' feste Burg ist unser Gott*, from Cantata No. 80

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—Presto—Tempo I
Adagio molto e cantabile—Andante moderato—Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—Adagio cantabile—Allegro moderato—Allegro—Allegro assai—Presto—Allegro assai—Allegro assai vivace, alla marcia—Andante maestoso—Adagio ma non troppo, ma divoto—Allegro energico, sempre ben marcato—Allegro ma non tanto—Prestissimo

Text and translation begin on page 54.

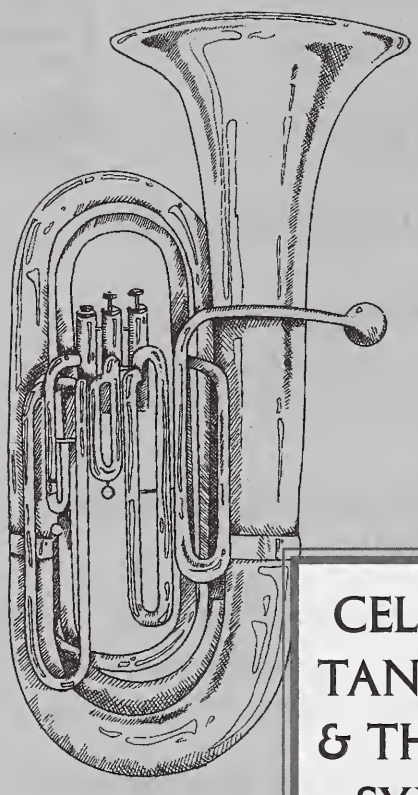
SONDRA RADVANOVSKY, soprano
STEPHANIE BLYTHE, mezzo-soprano
VINSON COLE, tenor
JAMES MORRIS, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Please note that retiring BSO cellist Carol Procter will be acknowledged on stage at the end of this concert (see page 47).

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Sunday, August 24, at 2:30

Celebrating the 65th Anniversary of the Dedication of the Koussevitzky Music Shed

EXCERPTS FROM THE DEDICATORY REMARKS OF AUGUST 4, 1938, INAUGURATING THE MUSIC SHED AT TANGLEWOOD (REDEDICATED AS THE KOUSSEVITZKY MUSIC SHED ON THE OCCASION OF ITS 50TH ANNIVERSARY IN 1988)

MISS GERTRUDE ROBINSON SMITH, PRESIDENT, BERKSHIRE SYMPHONIC FESTIVAL

Had a clairvoyant predicted five years ago that, today, the Berkshire Symphonic Festival would be inaugurating this great Music Shed, no one would have paid any attention to them. It is, however, an inspiring reality.

But nothing worthwhile ever happens without someone having had a dream. It was the late Henry Hadley [of the New York Philharmonic] who had this dream, feeling as he did that the Berkshires were an ideal spot for symphonic music under the moon and stars. The residents of the Berkshires became intrigued with this idea and put their shoulder to the wheel to make it a success. After two summer festivals, Dr. Hadley resigned because of failing health and the Trustees of the Berkshire Symphonic Festival approached Dr. Koussevitzky and his great orchestra, the Boston Symphony Orchestra. Words cannot express the enthusiasm that greeted his acceptance. His vision for the development of a great musical center, and his understanding of the hunger for music, in the summer, of a large music-loving public, was an inspiration to everyone. Dr. Koussevitzky's first festival of three concerts was given in 1936 in a large tent at Holmwood, Lenox. People came from all parts of the country, and we realized that what had started as a comparatively small affair had now taken on national importance.

A permanent home was necessary. Various places were visited, and then Mrs. Gorham Brooks solved the problem by giving to the Boston Symphony Orchestra her beautiful property, Tanglewood, overlooking the lovely Stockbridge Bowl. Dr. Koussevitzky appreciated from the beginning the importance of a permanent building, and his friend, the well-known architect Eliel Saarinen, was consulted, and was asked to draft tentative plans. It was impossible, however, to complete the construction in time for the 1937 Festival, and so the six concerts were again held in a huge tent.

Most of you know what happened one night last summer when the elements and Wagner got into conflict. This seemingly tragic event proved a blessing in

disguise, for immediately after it the Board of Trustees decided to start a campaign for money to raise this Music Shed.

Mr. Bentley W. Warren, President, Boston Symphony Orchestra

The gift of this beautiful Tanglewood by Mrs. Brooks has provided a perfect setting for these concerts. It has also opened a wide vista of increasing usefulness, and our distinguished conductor has long cherished the vision of a Music Center of the first importance. Such a Music Center would be a boom for those who want to study the fine arts, who are anxious to refresh their minds and personalities through contact with the best in art and the most distinguished in culture. After fourteen years in this, his adopted country, he is convinced that America is now right for such a Center. Here, he believes it is possible to develop orchestral conductors as accomplished as any that Europe can provide. The personnel of the orchestra contains artists unexcelled anywhere as teachers of advanced pupils in the use of the various instruments.

What does all this suggest? We all hope that the annual festival may be supplemented by a school or academy holding annual sessions and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders, and instrumental players. Tanglewood is the ideal location for such a Center. The opportunity transcends by far any local limits of Boston and the Berkshires.

May not the Tanglewood concerts become historic as forerunners of a great artistic and educational reality, the establishment of an outstanding summer musical center for this country.

Dr. Serge Koussevitzky, Music Director,
Boston Symphony Orchestra

Ladies and Gentlemen!

On this significant day in the musical life, I have selected to give the Ninth Symphony not only because it is the greatest masterpiece in the musical literature, but also to hear the voice of Tanglewood repeating Schiller's great words, calling all nations to brotherhood!

NOTES ON THE PROGRAM

Johann Sebastian Bach (1685-1750)
Opening Chorus from Cantata No. 80, *Ein' feste Burg ist unser Gott*

First performance: probably October 31, 1724, at the Reformation Festival, Leipzig (see below). *First BSO performance of the entire cantata*: March 28, 1931, Serge Koussevitzky cond., as part of a Bach Festival concert. *First Tanglewood performance*: August 4, 1938, Koussevitzky cond. (the Opening Chorus and Final Chorale, to open the inaugural concert of the Music Shed at Tanglewood). *Most recent Tanglewood performance*: July 1, 1988, Seiji Ozawa cond. (the Opening Chorus and Final Chorale, to open the concert celebrating the 50th anniversary of the Music Shed, on which it was rededicated as the Koussevitzky Music Shed).

The cantata *Ein' feste Burg ist unser Gott* was probably composed for performance at the Reformation Festival, October 31, 1724, and was adapted from a lost work (known as Cantata 80a) composed for Lent in 1715. The full text consists of stanzas of the chorale "Ein' feste Burg" (Martin Luther's paraphrase of Psalm 46) and additional verses for recitatives and arias by Salomo Franck. In the present performance, only the opening stanza of Luther's text—which is to say the opening chorus—will be heard.

October 31 was the day that Martin Luther nailed his ninety-five theses to the door of the church at Wittenberg, a decisive act that ultimately led to the Protestant Reformation. By Bach's day, some 200 years later, the date was regularly celebrated in Protestant churches as the "Reformation Festival," with special services and special music. Luther himself was a musician of some ability and wrote a number of powerful hymns. (It used to be thought that he wrote only the texts, but the consensus now holds that the tunes are most likely his as well; certainly he had the requisite musical ability.) It

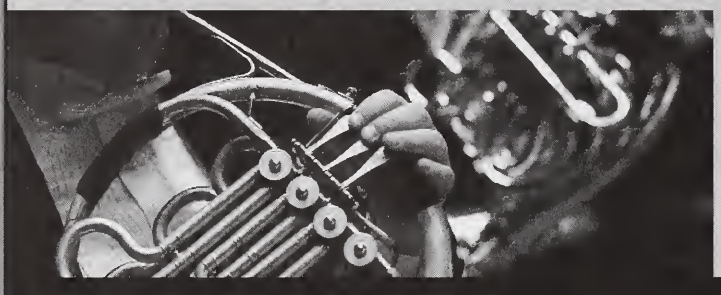
FAREWELL, THANKS, AND ALL BEST

BSO Cellist **Carol Procter** retires from the BSO with the end of this summer's Tanglewood season. Ms. Procter joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the BSO she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City, and raised in Dedham, Massachusetts, Ms. Procter studied with Ronald Leonard at the Eastman School of Music and with Alfred Zhigera at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center in 1965, and was a participant in the Boston Symphony's cultural exchange program with the Japan Philharmonic during the 1969-70 season. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has on several occasions been a soloist with the Boston Pops. She plans to continue teaching and mentoring young musicians. Ms. Procter has been a guest lecturer at Tufts University since 1998 on the subject of energy healing and plans to expand her practice in this field. She is also certified as a facilitator of "Transformational Breathwork" and "The Work" of Byron Katie. We extend our sincere gratitude and best wishes to Ms. Procter on this occasion.



Performing in unison...



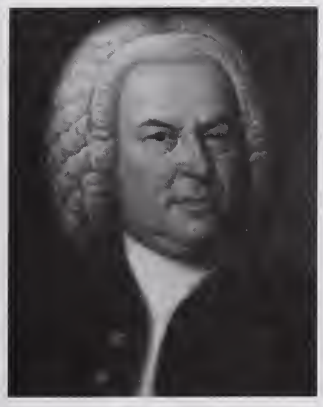




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was thus only natural that they should in some way form the basis of the service. By far the most familiar of Luther's hymns is the one we know in English translation as "A mighty fortress is our God," a paraphrase of Psalm 46. It has been used as a veritable symbol of Protestantism in a number of ways, ranging from Mendelssohn's quotations in his *Reformation* Symphony to Meyerbeer's in his opera *Les Huguenots* (where, though effective, their use is historically inaccurate, since the Huguenots were Calvinists, not Lutherans).

Bach composed the opening chorus of Cantata 80 in 1724 (the arias and recitatives date from an earlier version of the score, written in 1715). It is a powerful, expansive movement in the style of a gigantic chorale prelude. Each line of the tune is taken up individually as the basis of a fugal treatment in the four voice parts, culminating in a statement of the phrase in long, sustained notes by the oboes (and, in W.F. Bach's edition, the trumpets).

—Steven Ledbetter

J.S. BACH Cantata No. 80, "Ein' feste Burg ist unser Gott"

Opening Chorus

Ein' feste Burg ist unser Gott,
ein' gute Wehr und Waffen;
er hilft uns frei aus aller Not,
die uns jetzt hat betroffen.
Der alte böse Feind,
mit Ernst er's jetzt meint,
gross Macht und viel List
sein grausam Rüstung ist,
auf Erd' ist nicht seinsgleichen.

—Martin Luther

A stronghold sure is God our Lord,
a shield that never fails us.
Protection doth his love afford,
when evil hap assails us.
The gloomy Lord of Hell
doth know this right well.
Tho' dread his pow'r be,
in strength and subtlety,
yet God is all triumphant.

Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, soloists. *First BSO performances*: March 1882, Georg Henschel cond.; Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists. *First Tanglewood performance*: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler, cond. *Most recent Tanglewood performance*: August 25, 2002, Sir Roger Norrington cond.; Christine Brewer, Jill Grove, Stanford Otis, and Nathan Berg, soloists; Tanglewood Festival Chorus.

Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's *Ode to Joy*; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter forming out of smoke and chaos. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

Beethoven's epic symphony has always seemed to need a larger stage than the ordi-

nary. It has become a universal ceremonial work. The Ninth was the obvious choice for Leonard Bernstein in his 1989 Berlin concert celebrating the end of the Wall. In Tokyo a few years earlier, *Daiku*, "The Big Nine," inaugurated a Sumo palace. In Communist China the piece has been denounced as a bourgeois artifact, embraced as a celebration of democratic internationalism. It served to inaugurate the Music Shed at Tanglewood in 1938, and more recently it has closed the BSO's Tanglewood season each year since 1997.

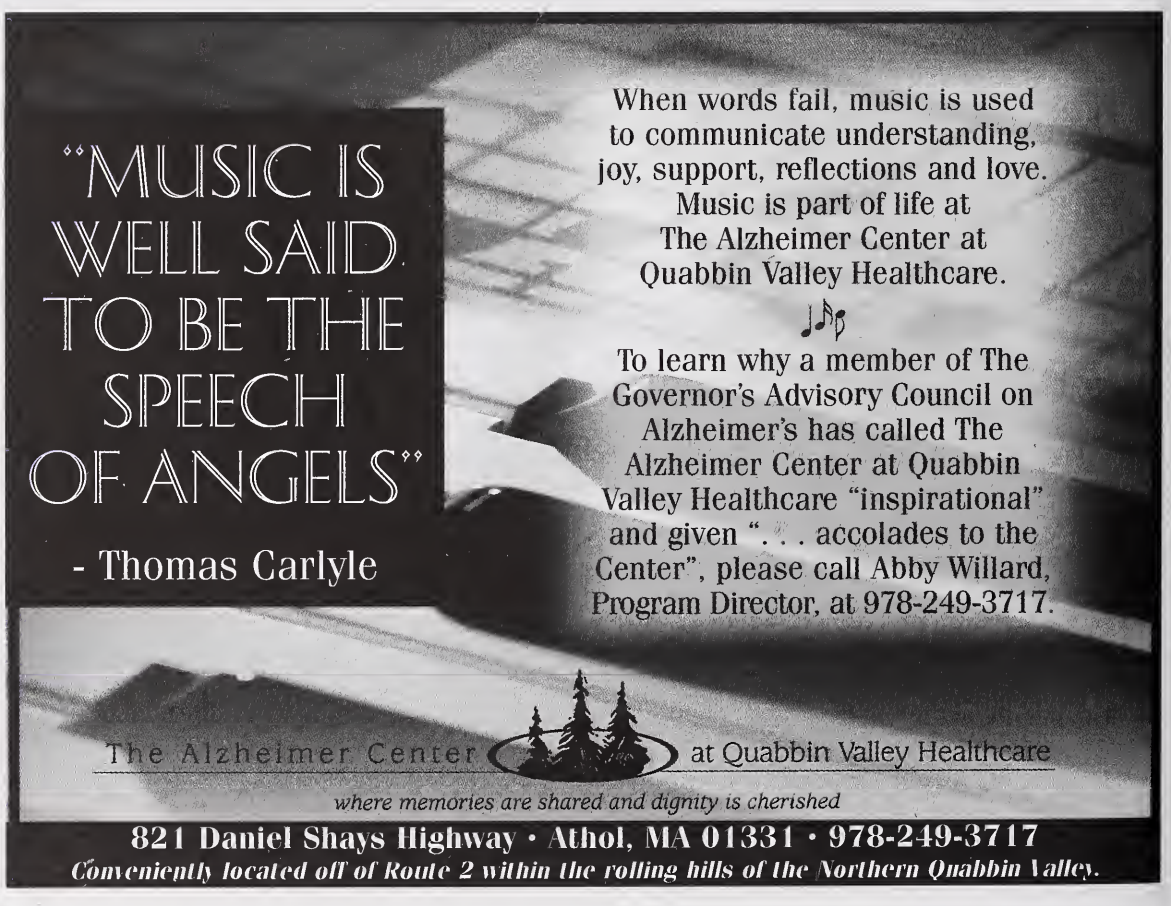


Yet has anyone really understood the Ninth Symphony?

On the face of it, that in his last years Beethoven would compose an ode to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. Finally he told friends that he was only keeping at his job until the welcome release of death. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, had brought him to the edge of madness.

In fact, the idea of setting Schiller's Ode was not a conception of Beethoven's melancholy last decade, but had been with him since his youth. Written in 1785, "*Ode an die Freude*" embodied the Enlightenment optimism of those years; it was sung on the streets by young revolutionaries. That was what Schiller's ecstatic and utopian verses meant to the teenaged Beethoven. In his early twenties he was already talking about setting them to music.

In old age one often returns to one's youth and its dreams. In 1822, in a time of



political reaction and repression, and with a commission from the Philharmonic Society of London in hand, Beethoven once again took up Schiller's fire-drunk hymn to friendship, marriage, universal brotherhood, freedom, and joy.

The dramatic progress of the Ninth is usually described as "from darkness to light." Scholar Maynard Solomon refines that image into "an extended metaphor of a quest for Elysium." But what a strange darkness, and what a surprising journey!

The first movement begins with whispering string tremolos, but soon bursts into music monumental, declamatory, heroic—and at the same time gnarled, searching, and unsettling. While the gestures are decisive, the harmony is a restless flux that rarely settles into proper D minor, or anything else. Most peculiar of all in this sonata-form movement is that the recapitulation (the place where the opening music returns) appears not in the original D minor but in a strange D major that sounds not triumphant but somehow wrong, almost terrifying. The enormous coda sinks into a funeral march. Whose funeral? This apparently indomitable movement, gesturally like the "heroic" mode of Beethoven's middle period, harmonically in the more complex and ambiguous mode of his last period—is it heroic or anti-heroic?

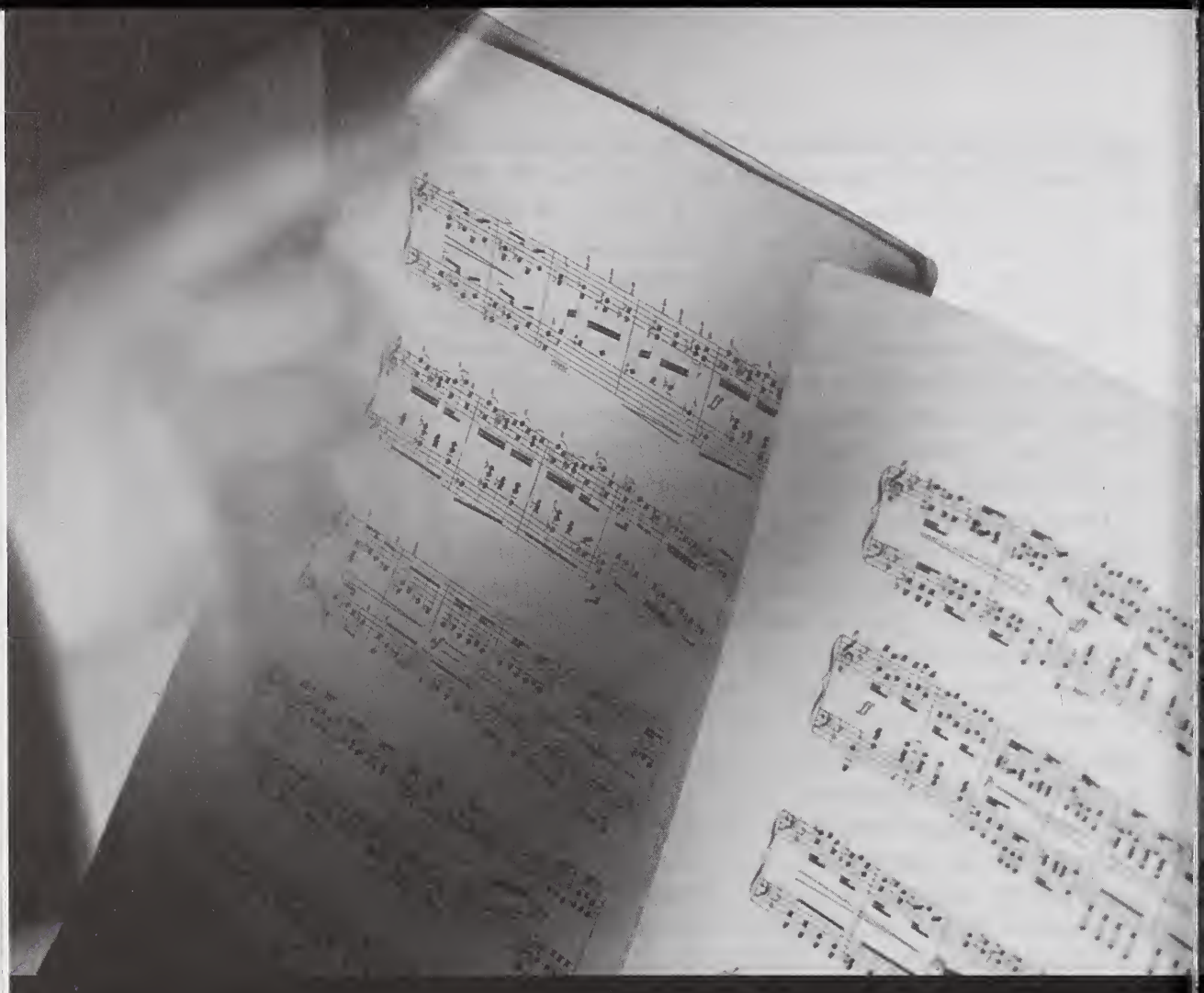
The scherzo is one of Beethoven's most energetic and crowd-pleasing movements, yet one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. Somehow, this minor-key scherzo sounds grandly playful. In the middle comes an astonishing Trio: a little wisp of folk song like you'd whistle on a summer's day, growing through mounting repetitions into something hypnotic and monumental.

The slow movement is made of alternating variations on two ethereal, long-breathed, major-key themes. The variations on the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. Harmonies stretch out; the music barely moves. There are moments of yearning, little dance turns, everything unfolding like an improvisation. It is a pool of serenity between the searchings and stresses of the surrounding movements.

Starting around 1815, Beethoven jotted down ideas toward what became the first movement. After the commission arrived in 1822, he first fixed on the finale theme, his long-imagined setting of *Ode an die Freude*. That little tune like a folk song would be the goal of the symphony, melodic material in the first three movements hinting at it. The "*Freude*" melody arrives in the finale as the symphony's destination and revelation.

The finale is easy to outline, hard to explain. It is an introduction followed by kalei-





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doscopic variations on the *Freude* theme, with occasional interludes between variations. It finishes with an ecstatic coda, the chorus and solo quartet declaiming the joyful spirit's vision of Elysium.

The movement begins with a dissonant shriek that Richard Wagner called the "terror fanfare." Then come basses in quasi-recitative, as if from an oratorio but wordless (a gesture suggesting words, to prepare the entry of actual ones). We hear snippets of the previous movements; in each case, the basses cut off the recollection: not that...not that...not that. *This*, then: like a composer humming to himself, the basses play the *Freude* theme, unaccompanied. The tune is developed in counterpoint rising to a climax; these are the first variations. In turn they are cut off by a resurgence of the terror fanfare. From that tumult arises a real voice, a real recitative, singing Beethoven's words to his listeners: "Oh friends, not these tones..." Soon the chorus arrives, crying "Joy! Joy!"

From there the variations unfold with their startling contrasts and their singular grandeur. We hear choral proclamations of the *Freude* theme. We hear a grunting, lurching, military march heroic in context ("Joyfully, like a hero towards victory") yet apparently satiric in tone, in a style the Viennese called "Turkish." It resolves inexplicably into a learned double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). We hear a spine-tingling evocation of the Godhead ("Seek Him beyond the stars!"), followed by another exalted double fugue. The coda is boundless jubilation.

Throughout his career, Beethoven had intensified the kinds of single-movement contrasts he inherited from his mentors Haydn and Mozart. In the finale of the Ninth he pushes the contrast until it threatens to shatter the unity. (For some critics, unity does shatter.) The finale's episodes are learned, folklike, ecclesiastical, childlike, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Or is he signifying that the world he's embracing includes not only the elevated but the popular, the West and the East? Could we call the unsettled opening movement a questioning of the heroic voice that dominated Beethoven's middle years? (The *Eroica* Symphony was originally dedicated to Napoleon.) Does the finale intimate another, more inner, more spiritual path to the light?

In the end, if there are things wrong with the Ninth Symphony, there are far more important things right with it. Its problems are unresolved questions of form, style, interpretation. Its triumph is its existence in the world as a social and ethical document that not only celebrates the unity of humanity, but proposes to foster that unity. That is what the Ninth means to peoples everywhere, and why it belongs to great ceremonies. It has done what Beethoven meant it to do: embrace the millions. And his avatar of universal joy and brotherhood is a little tune that anybody in the world can sing, and probably half of humanity knows.

—Jan Swafford

Text and translation begin on the next page.



Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—Beethoven

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,

Joy, beauteous, godly spark,
Daughter of Elysium,

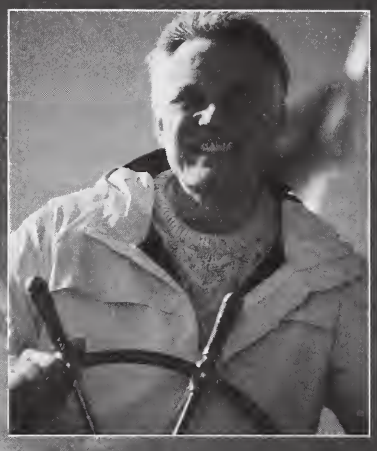


Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions? Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions! Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Brüder—überm Sternenzelt	Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, Tochter aus Elysium! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, Daughter of Elysium! Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

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GUEST ARTISTS

James Conlon



James Conlon has distinguished himself internationally in a highly diverse repertoire of operatic, symphonic, and choral works. Mr. Conlon has spent the major part of the last two decades in Europe, serving as principal conductor of the Paris National Opera since 1995; General Music Director of the City of Cologne, Germany (1989-2002), where he was simultaneously music director of the Gürzenich Orchestra and the Cologne Opera; and music director of the Rotterdam Philharmonic (1983-1991). He has been music director of the Cincinnati May Festival, America's oldest choral festival, since 1979. Mr. Conlon was also recently appointed music director of the Ravinia Festival, to begin with the 2005 season. Since his New York Philharmonic debut in 1974, Mr. Conlon has appeared with virtually every major North American and European orchestra. Associated for over twenty-five years with the Metropolitan Opera, where he made his debut in 1976, Mr. Conlon has conducted more than 200 performances with that company. Mr. Conlon's extensive repertoire encompasses Classical, Romantic, 20th-century, and contemporary works. This season in the United States, Mr. Conlon led a series of three concerts in New York City entitled "Recovering A Musical Heritage: Viktor Ullmann," featuring music by Ullmann and other composers silenced or uprooted by the Holocaust and the events of World War II. The series was the first installment of a three-year project celebrating the music of these composers, conceived and directed by Mr. Conlon. Mr. Conlon has recorded extensively for the EMI, Capriccio, Erato, and Sony Classical labels, with a repertoire ranging from music of Mozart and Mahler to works by less familiar composers including Viktor Ullmann, Karl Amadeus Hartmann, Franz Schreker, and Alexander von Zemlinsky, whose major works he has recorded on a prizewinning, nine-disc series for EMI. In 1999, Mr. Conlon received the Zemlinsky Prize for his efforts in bringing the composer's music to international attention. This season, PBS is airing "Concerto," six half-hour shows hosted by Mr. Conlon. Among his other recent television appearances on PBS are "Cincinnati May Festival 2000," as well as "Playing on the Edge" and "Hearing Ear to Ear with James Conlon," two documentaries featuring his work with the finalists of the Van Cliburn Competition. In September 2002, in recognition of his work with the Paris Opera, he received the Légion d'Honneur from French President, Jacques Chirac. James Conlon made his BSO debut at Symphony Hall in subscription concerts of January 1981 and his Tanglewood debut with the orchestra in August 1994. He has conducted the BSO here each summer since 1996, and also frequently conducts the Tanglewood Music Center Orchestra, which he led last Sunday afternoon in its annual Leonard Bernstein Memorial Concert.

Sondra Radvanovsky



Sondra Radvanovsky made her acclaimed Boston Symphony Orchestra debut earlier this month at Tanglewood as the soprano soloist in Verdi's Requiem under the direction of Rafael Frühbeck de Burgos. Ms. Radvanovsky is one of the rising stars on the international stage today. Critically acclaimed for her performances in the title role of *Luisa Miller*, as Leonora in *Il trovatore*, Violetta in *La traviata*, Tatyana in *Eugene Onegin*, Musetta in *La bohème*, and Marguerite in *Faust*, Ms. Radvanovsky has appeared at the Metropolitan Opera in New York, the Cologne Opera, l'Opéra de Paris, the Spoleto Festival U.S.A, and the Saito Kinen Festival in Japan. Her 2002-03 season featured new roles and debuts with major opera houses beginning with her Lyric Opera of Chicago debut in the title role of *Susannah*. She returned to the Metropolitan Opera as Leonora in *Il trovatore* and as Donna Anna in *Don Giovanni*. In June she returned to l'Opéra de Paris as Hélène in a new production of *Les Vêpres siciliennes*. In future seasons she will make her debut at Florence's Teatro Comunale in *Il trovatore* and return to the Metropolitan Opera, l'Opéra de Paris, Leipzig, Dallas Opera, and San Diego Opera. In recent

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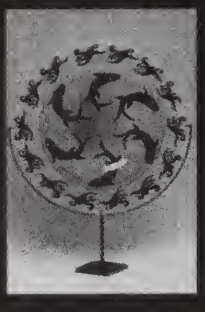
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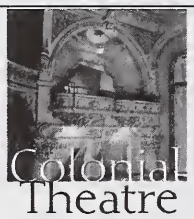


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seasons she has sung Luisa Miller, Musetta in *La bohème*, the High Priestess in *Aida*, and Leonora in *Il trovatore* at the Metropolitan Opera, and Violetta in *La traviata* in the Metropolitan Opera Parks Concerts; Leonora for her debut in Bilbao, Spain; Violetta in *La traviata* with Santa Fe Opera, Tatyana in *Eugene Onegin* with Cologne Opera, Luisa Miller in Palm Beach, Marguerite in *Faust* at l'Opéra de Paris, and as Leonora in *Il trovatore* with both Pittsburgh Opera and San Diego Opera. Also for the Metropolitan Opera she appeared as Gutrune in *Götterdämmerung* and Freia in *Das Rheingold* in the *Ring* cycle conducted by James Levine. She has been presented by the George London Foundation in a duo-recital with Samuel Ramey at New York's Morgan Library and recorded Philip Glass's *The Civil Wars* for Erato records. She is an alumna of the Metropolitan Opera's prestigious Young Artists Program, a winner of the 1997 George London Foundation Competition and the 1995 Metropolitan Opera National Council Auditions, and winner of the first prize in the 1995 Loren L. Zachary Society Competition. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Ms. Radvanovsky's training has also included advanced studies at the Tanglewood Music Center and the University of Cincinnati's College-Conservatory of Music.

Stephanie Blythe



The winner of the 1999 Richard Tucker Award, mezzo-soprano Stephanie Blythe has firmly established herself as one of the finest artists of her generation. This summer, in addition to her Tanglewood appearance, Ms. Blythe opened the Mostly Mozart Festival in a televised concert. Next season she returns to Seattle Opera in the title role of *Carmen*, to the Metropolitan Opera as Jocasta in *Oedipus* Rex, and to the Opera Company of Philadelphia in the title role of *La Grande Duchesse.* This season she was heard at the Opra National de Paris as Cornelia in *Guilio Cesare*, and at the Metropolitan Opera as Mère Marie in *Dialogues des Carmélites* and as Baba the

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Turk in *The Rake's Progress*. She also made her debut at the Royal Opera House, Covent Garden, as Mistress Quickly in *Falstaff*, returning later in the season for Ino/Juno in *Semele*. Last season she was seen at the Metropolitan Opera as Mistress Quickly and made her debut at Santa Fe Opera as Isabella in *L'italiana in Algeri*. Other recent operatic appearances include Mistress Quickly at the Opéra National de Paris and Fricka in both *Rheingold* and *Walküre* in the Seattle Opera's critically acclaimed staging of the complete *Ring* cycle. On the concert platform, Ms. Blythe was heard recently with the Atlanta Symphony in Mendelssohn's *Elijah*, the Minnesota Orchestra in Mahler's Symphony No. 8, the Opera Orchestra of New York as Malcolm in *Donna del Largo*, the Orchestra of the Age of Enlightenment in Verdi's Requiem, and with the Orchestra of St. Luke's *L'Enfance du Christ*; she also took part in the premiere of Richard Danielpour's *American Requiem* with the Pacific Symphony Orchestra. Ms. Blythe works regularly with such conductors as Yves Abel, James Conlon, Charles Dutoit, Mark Elder, James Levine, Sir Charles Mackerras, John Nelson, Mstislav Rostropovitch, Robert Spano, Patrick Summers, and Michael Tilson Thomas, and with such orchestras as the Boston Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, and the Minnesota Orchestra. A frequent recitalist, Ms. Blythe has been presented by Lincoln Center's "Great Performers" series in Alice Tully Hall, the Art Song Festival at the Cleveland Institute of Music, the 92nd Street Y, the Philadelphia Chamber Music Society, and the Vocal Arts Society in Washington D.C. Ms. Blythe premiered *Vignettes: Ellis Island*, a song cycle written especially for her by Alan Smith, in a U.S. recital series co-presented by the Marilyn Horne Foundation. Her debut CD, a collection of Handel and Bach arias conducted by John Nelson, was released last year on Virgin Classics. In addition to the Richard Tucker Award received in 1999, Ms. Blythe was a recipient of the ARIA Award in 1996 and is an alumna of the Tanglewood Music Center. She is also an alumna of the Metropolitan Opera's Lindemann Young Artist Development Program. Ms. Blythe is a native of Mongaup Valley, New York, and is a graduate of the Crane School of Music. Stephanie Blythe has sung with the Boston Symphony Orchestra on one previous occasion, as soloist in Beethoven's Ninth Symphony in August 1998 at Tanglewood.

Vinson Cole



Vinson Cole's career has taken him to the world's leading opera houses, including the Metropolitan Opera, Opéra National de Paris, Teatro alla Scala, Berlin State Opera and the Deutsche Oper Berlin, Bavarian State Opera, San Francisco Opera, Hamburg State Opera, Australian Opera, Seattle Opera, and many others. Some of Mr. Cole's past operatic roles include the title roles in *Don Carlos*, *Faust*, and *Werther* (Australian Opera), Don José in *Carmen* (Seattle, Montreal Opera), the title role in *Idomeneo* (Lyric Opera of Chicago), Nemorino in *L'elisir d'amore* (Seattle, Michigan), Renaud in *Armide* (La Scala), Faust in *La Damnation de Faust* (Bavarian State Opera, Hamburg State Opera, Metropolitan Opera in Japan), Alfred in *Die Fledermaus* (Metropolitan Opera), Des Grieux in *Manon* (Opéra-Comique de Paris), Belmonte in *Die Entführung aus dem Serail* (Paris Opera), the Duke of Mantua in *Rigoletto* (Frankfurt), and Alfredo in *La traviata* (Vienna State Opera, Hamburg State Opera). Equally celebrated for his concert appearances, Mr. Cole performs regularly with the most prestigious orchestras throughout the world, collaborating with such eminent conductors as Sir Georg Solti, Christoph Eschenbach, Claudio Abbado, Carlo Maria Giulini, James Levine, Lorin Maazel, Kurt Masur, Zubin Mehta, Riccardo Muti, Seiji Ozawa, Gerard Schwarz, and Giuseppe Sinopoli. Mr. Cole had an especially close working relationship with the late Herbert von Karajan who brought him to the Salzburg Festival for the Italian Tenor in *Der Rosenkavalier*, the first of many performances together, which also included such works as Verdi's Requiem and Beethoven's *Missa Solemnis*, as well as the Deutsche Grammophon recordings of *Der Rosenkavalier*, Mozart's Requiem, and Beethoven's *Missa Solemnis* and Symphony No. 9. Among Mr. Cole's many other recordings are discs of the Mozart Requiem (Decca); *Der Rosenkavalier*, Mozart's Requiem, Beethoven's *Missa Solemnis*, and Verdi's Requiem (Deutsche Grammophon); Mozart's *Bastien*

und Bastienne, and the title role in *Oedipus Rex* (Sony Classical). Since his first BSO appearance at Tanglewood in August 1982, Vinson Cole has returned frequently to sing with the orchestra here, in Boston, and on tour. He appeared most recently with the orchestra last month here at Tanglewood, singing the Voice in the Forge in Falla's *La vida breve* under the direction of Rafael Frühbeck de Burgos.

James Morris



James Morris opened his 2002-03 season at the Vienna State Opera as Philip in *Don Carlos*, and sang one of his signature roles, John Claggart in *Billy Budd*, in Europe for the first time. Other appearances included Wotan in *Die Walküre* at Chicago Lyric Opera and in Nice; Mephistopheles in Gounod's *Faust* and Hans Sachs in *Die Meistersinger von Nürnberg* at the Metropolitan Opera, and concerts at the May Festival in Cincinnati and at his alma mater, the Peabody Institute. Other recent highlights include the title role in *Boris Godunov* with Florida Grand Opera, *Tales of Hoffmann* and *Die Walküre* at the Vienna State Opera, and Scarpia in *Tosca* and the title role of *Der fliegende Holländer* at the Met. He returned to San Francisco Opera as Horace Tabor in *The Ballad of Baby Doe* and performed the title role in Mendelssohn's *Elijah* with Boston's Handel & Haydn Society conducted by Christopher Hogwood; Mephistopheles in Berlioz's *The Damnation of Faust* with the Los Angeles Philharmonic at the Hollywood Bowl; a concert of opera arias and Broadway songs with the Chicago Symphony at Ravinia; and recitals in Minneapolis, Baltimore, Washington, D.C., and at the Teatro Colón in Buenos Aires. In 1995 he received critical acclaim for a concert at New York's Carnegie Hall with the Orchestra of St. Luke's. On the concert stage, his credits include performances with the Berlin Philharmonic; Handel's *Messiah* at the United States Naval Academy in Annapolis; at the London Proms; with Zubin Mehta and the New York Philharmonic; the "Pavarotti Plus" special at New York's Avery Fisher Hall, and several gala events including the Metropolitan Opera Centennial Birthday Concert. Several of these performances were televised in the United States on the PBS series "Live from Lincoln Center." International engagements include appearances at the Salzburg, Florence, Edinburgh, and Glyndebourne festivals. James Morris is the youngest male singer ever to join the Metropolitan Opera; he celebrated his twenty-fifth anniversary there in 1996. He is internationally acclaimed as one of the great Wotans of our day, having portrayed the role in Munich, Vienna, Berlin, Amsterdam, Paris, San Francisco, Covent Garden, and at the Met. Born and educated in Baltimore, Maryland, James Morris studied at the Peabody Conservatory. He was accepted into the Baltimore Opera Chorus and was coached by Rosa Ponselle, who came out of retirement specifically to teach him. He continued his education at the Philadelphia Academy of Vocal Arts, where he studied with Nicola Moscona. Mr. Morris's extensive discography includes two complete *Ring* cycles, recorded for Deutsche Grammophon and Angel/EMI, and other operas of Wagner, Offenbach, Mozart, Massenet, Verdi, and Gounod. He has recorded operas by Donizetti, Puccini, Bellini, and Thomas with Dame Joan Sutherland. His orchestral recordings include Haydn's *Creation*, Beethoven's Ninth Symphony, and the Requiems of Mozart and Fauré. He can also be heard on an Angel/EMI recording of arias by Verdi and Wagner. Mr. Morris makes his Boston Symphony Orchestra and Tanglewood debuts with this afternoon's performance of Beethoven's Ninth Symphony.

To read about the **Tanglewood Festival Chorus**, see page 19.

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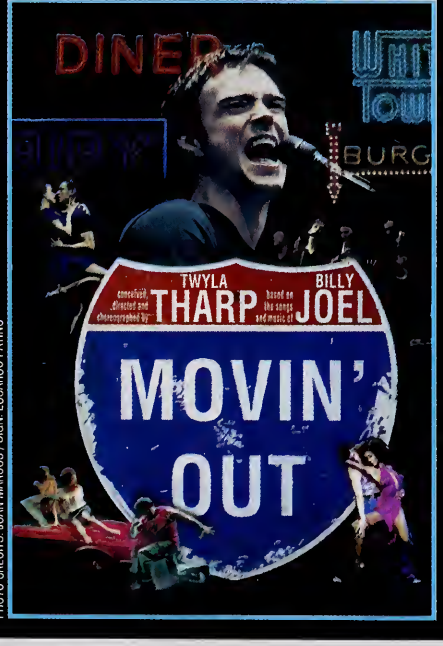


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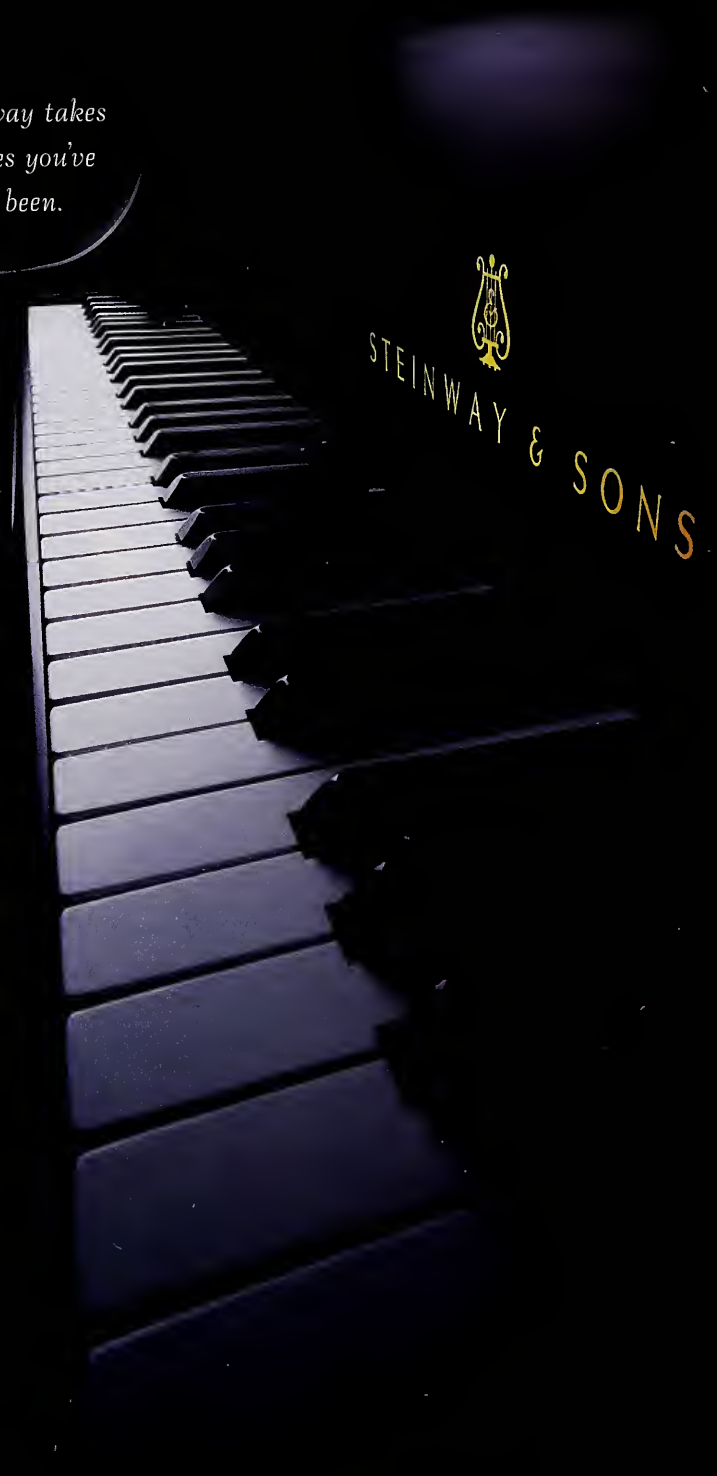
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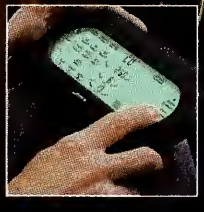


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Rich Warren, *Chicago Tribune*, 6/1/90.

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THIS MONTH AT TANGLEWOOD

Tuesday, August 5, at 8:30
TANGLEWOOD ON PARADE
(Afternoon events begin at 2 p.m.; fireworks to follow the concert)

BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
EDO DE WAART, CHARLES DUTOIT, KEITH LOCKHART, and JOHN WILLIAMS, conductors
JAMES TAYLOR, narrator

Music of BRITTEN, BIZET, GERSHWIN, WILLIAMS, and TCHAIKOVSKY

Wednesday, August 6, at 8:30

CAMERATA SALZBURG
SIR ROGER NORRINGTON, conductor
HANNES EICHMANN, speaker

ALL-BEETHOVEN PROGRAM
The Creatures of Prometheus (complete ballet music)
Symphony No. 3, *Eroica*

Friday, August 8, at 6 (Prelude)

MEMBERS OF THE BSO
YEFIM BRONFMAN, piano

Music of BEETHOVEN and SHOSTAKOVICH

Friday, August 8, at 8:30

BSO—PETER OUNDJIAN, conductor
RICHARD GOODE, piano

ALL-MOZART PROGRAM
Symphony No. 29
Piano Concerto No. 20 in D minor, K.466
Symphony No. 39

Saturday, August 9, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 10

Saturday, August 9, at 8:30

BSO—EDO DE WAART, conductor
YEFIM BRONFMAN, piano

ADAMS *Harmonielehre*
TCHAIKOVSKY Piano Concerto No. 1



Sunday, August 10, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—EDO DE WAART, conductor
RENÉE FLEMING, soprano

ALL-STRAUSS PROGRAM
Serenade in E-flat for Thirteen Winds
Four Last Songs
An Alpine Symphony

Sunday, August 10, 8:30 and
Monday, August 11, 8:30

A Double Bill of Opera in the Theatre: World premieres of two operas commissioned by the BSO for the Tanglewood Music Center

TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY (Zuidam) and ROBERT SPANO (Golijov), conductors
LUCY SHELTON (Zuidam) and Dawn Upshaw (Golijov), sopranos
CHAY YEW, director; DAN OSTLING, set designer; ANITA YAVICH, costume designer; KEVIN ADAMS, lighting designer

ZUIDAM *Rage d'amours* (Libretto by Robert Zuidam)
GOLIJOV *Ainadamar* (Libretto by David Henry Hwang, after Federico García Lorca)

Wednesday, August 13, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS
JOSEPH KALICHSTEIN, piano
LUDOVIC MORLOT, conductor

Music of LUTOSŁAWSKI, HARBISON, and BRAHMS

Thursday, August 14, at 8:30

JUILLIARD STRING QUARTET

Music of HAYDN, SCHULLER, and BEETHOVEN

Friday, August 15, at 6 (Prelude)

MEMBERS OF THE BSO

Music of SAINT-SAËNS, TAYLOR PERKINSON, and DEBUSSY

Friday, August 15, at 8:30

BSO—NEEME JÄRVI, conductor
JEAN-YVES THIBAUDET, piano

SMETANA *The Moldau*
GRIEG Piano Concerto
TCHAIKOVSKY Symphony No. 4

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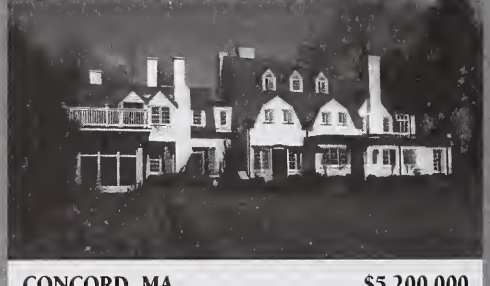
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Saturday, August 16, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 16

Saturday, August 16, at 8:30

BSO—JOHN WILLIAMS, conductor
YO-YO MA, cello
IAIN MASSIE, Highland bagpipes

VAUGHAN WILLIAMS *The Wasps*, Overture
ELGAR Cello Concerto
TIPPETT *Suite for the Birthday of Prince Charles*
WILILAMS *Elegy* for cello and orchestra
MAXWELL DAVIES *An Orkney Wedding, with Sunrise*

Sunday, August 17, at 2:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES CONLON, conductor
JOSHUA BELL, violin

ZEMLINSKY (arr. Conlon) Suite from *A Florentine Tragedy*
TCHAIKOVSKY Violin Concerto
BRAHMS Symphony No. 2

Tuesday, August 19, at 8:30

YO-YO MA, cello
EMANUEL AX, piano

Music of SCHUMANN, BRAHMS, and BEETHOVEN

Wednesday, August 20, at 8:30

NORWEGIAN CHAMBER ORCHESTRA
LEIF OVE ANDSNES, conductor and pianist

RAMEAU Suite from *Dardanus*
MOZART Piano Concerto No. 18 in B-flat, K.456
HAYDN Piano Concerto in F, Hob. XVIII:3
MOZART Symphony No. 40

Thursday, August 21, at 8:30

DAVID DANIELS, countertenor
CRAIG OGDEN, guitar

Songs of PURCELL, DOWLAND, BELLINI, BERNSTEIN, STEPHEN FOSTER, and others, plus music for guitar by Albéniz and others

Friday, August 22, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Music of BRITTEN, BAX, TALLIS, and ELGAR

Friday, August 22, at 8:30

BSO—SIR NEVILLE MARRINER, conductor
LANG LANG, piano
CHRISTOPHER PLUMMER, narrator
KENDRA COLTON, soprano
ZHENG CAO, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MENDELSSOHN PROGRAM
Hebrides Overture
Piano Concerto No. 1
Incidental music to *A Midsummer Night's Dream*

Saturday, August 23, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 24

Saturday, August 23, at 8:30

BSO—SIR NEVILLE MARRINER, conductor
ITZHAK PERLMAN, violin

BERLIOZ Overture to *Béatrice et Bénédict*
BRUCH Violin Concerto No. 1
VAUGHAN WILLIAMS *A London Symphony*

Sunday, August 24, at 2:30
Celebrating the 65th Anniversary of the Koussevitzky Music Shed

BSO—JAMES CONLON, conductor
SONDRA RADVANOVSKY, STEPHANIE BLYTHE, VINSON COLE, and JAMES MORRIS, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

J.S. BACH Chorus, *Ein' feste Burg ist unser Gott*
BEETHOVEN Symphony No. 9

Monday, August 25, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
REGINA CARTER, EILEEN IVERS, and LARA ST. JOHN, violins

"Fiddlers Three"

TANGLEWOOD JAZZ FESTIVAL
Friday, August 29—Sunday, August 31

Programs and artists subject to change.

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2003 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Monday, June 23, at 6 p.m.
Opening Exercises (free admission; open to the public)

Sunday, June 29, at 10 a.m. (Theatre)
Chamber Music Concert

Sunday, June 29, at 8:30 p.m.*
Monday, June 30, at 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
YO-YO MA, cello
Choreography by MARK MORRIS to music of STRAVINSKY, BACH, and JOHN WILSON

Tuesday, July 1, at 5 p.m. and 8:30 p.m.
Wednesday, July 2, at 5 p.m. and 8:30 p.m.
String Quartet Marathon

Saturday, July 5, at 6 p.m. ♪
Prelude Concert

Sunday, July 6, at 10 a.m.
Chamber Music Concert

Monday, July 7, at 12:30 p.m. (CMH)
The TMC Steinway Series

Monday, July 7, at 8:30 p.m. (CMH)
Vocal Recital

Tuesday, July 8, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, conductor
JAMES GAFFIGAN, conductor (Beethoven)
BEETHOVEN Symphony No. 2
SHOSTAKOVICH Symphony No. 5

Saturday, July 12, at 6 p.m. ♪
Prelude Concert

Sunday, July 13, at 10 a.m.
Chamber Music Concert

Sunday, July 13, at 8:30 p.m.
Vocal Chamber Music

Monday, July 14, at 12:30 p.m. (CMH)
The TMC Steinway Series

Thursday, July 17–Monday, July 21
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Guest Soloists: Stefan Asbury, Michael Morgan, and George Benjamin, conductors; New Fromm Players; New York Virtuoso Singers; Tamara Smirnova, violin; Dawn Upshaw, soprano
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Detailed program information available at the Main Gate

Saturday, July 26, at 6 p.m. ♪
Prelude Concert

Sunday, July 27, at 10 a.m.
Chamber Music Concert

Monday, July 28, at 12:30 p.m. (CMH)
The TMC Steinway Series

Monday, July 28, at 8:30 p.m.
Vocal Recital
A Birthday Tribute to Ned Rorem

Tuesday, July 29, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, JAMES GAFFIGAN (Beethoven), and LAURA JACKSON (Haydn), conductors
BEETHOVEN *Leonore* Overture No. 2
HAYDN Symphony No. 104, *London*
STRAVINSKY *The Rite of Spring*

Saturday, August 2, at 6 p.m. ♪
Prelude Concert

Sunday, August 3, at 10 a.m.
Chamber Music Concert

Monday, August 4, at 12:30 p.m. (CMH)
The TMC Steinway Series

Tuesday, August 5, at 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
EDO DE WAART, CHARLES DUTOIT, KEITH LOCKHART, and JOHN WILLIAMS, conductors
JAMES TAYLOR, narrator
BRITTEN *A Young Person's Guide to the Orchestra*
BIZET *L'Arlésienne*, Suite No. 2
GERSHWIN *An American in Paris*
WILLIAMS *The Reivers*
TCHAIKOVSKY 1812 Overture
Sponsored by Filene's

(CMH) = Chamber Music Hall ♪Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Friday, August 8, at 2:30 p.m.
(Opera in the Theatre) *
Opera Open Dress Rehearsal–see Aug. 10 & 11
LUCY SHELTON ("Juana 1" in Zuidam opera)
DAWN UPSHAW ("Marguerita" in Golijov)

Saturday, August 9, at 1:30 p.m. (Theatre)
Meet the Composers Discussion with Robert Zuidam and Osvaldo Golijov
(Open to ticket holders for 2:30 p.m. rehearsal)

Saturday, August 9, at 2:30 p.m.
(Opera in the Theatre) *
Opera Open Working Rehearsal–see Aug. 10 & 11
HEIN JUNG ("Juana 1" in Zuidam opera)
AMANDA FORSYTHE ("Marguerita" in Golijov)

Saturday, August 9, at 6 p.m. ♪
Prelude Concert

Sunday, August 10, at 10 a.m.
Chamber Music Concert

Sunday, August 10, at 8:30 p.m.
Monday, August 11, at 8:30 p.m.
(Opera in the Theatre) *
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY (Zuidam) and ROBERT SPANO (Golijov), conductors
LUCY SHELTON ("Juana 1" in Zuidam) and DAWN UPSHAW ("Marguerita" in Golijov), sopranos
ZUIDAM *Rage d'amours*+
GOLIJOV *Ainadamar*+†
+world premiere; commissioned by the BSO for the TMC
†co-production with Lincoln Center for the Performing Arts and the Los Angeles Philharmonic Orchestra

Monday, August 11, at 12:30 p.m. (CMH)
The TMC Steinway Series

Saturday, August 16, at 6 p.m. ♪
Prelude Concert

Sunday, August 17, at 10 a.m.
Chamber Music Concert

Sunday, August 17, at 2:30 p.m. (Shed) *
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES CONLON, conductor
JOSHUA BELL, violin
ZEMLINSKY (arr. Conlon) Suite from *A Florentine Tragedy*
TCHAIKOVSKY Violin Concerto
BRAHMS Symphony No. 2

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time.

TMC Orchestra concerts	**$25**
Other TMC concerts	**$10**
Lawn tickets	**$10**

Friends of Tanglewood at the $125 level or higher will receive free admission to TMC Ozawa Hall concerts (except July 19) by presenting their membership cards at the Box Office. For TMC Orchestra concerts in Ozawa Hall, Friends of Tanglewood will receive free tickets by presenting their card at the Main Gate Box Office, 8-10 days prior to the concert. Detailed advance ticket ordering information is mailed to Friends of Tanglewood.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.

2003 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Sunday, July 20, 6 p.m.** André de Quadros conducting music of Bernstein, Sculthorpe, and Tchaikovsky; **Saturday, August 2, 2:30 p.m.** David Hoose conducting music of Antoniou and Sibelius; **Saturday, August 16, 2:30 p.m.** David Hoose conducting music of Mahler and Schumann

WIND ENSEMBLE PROGRAMS: **Saturday, July 26, 2:30 p.m.** Frank L. Battisti conducting music of Strauss, Ticheli, Wagner, Persichetti, Shostakovich, Dello Joio, Gandolfi, and Ives; **Friday, August 1, 11 a.m.** Frank L. Battisti conducting music of Husa, Hennagin, Wilson, Torras (world premiere), Stravinsky, Grainger, Dahl, and Gould

VOCAL PROGRAMS: **Saturday, August 9, 2:30 p.m.** Ann Howard Jones conducting music of Schütz, Haydn, Beethoven, Schuman, Ligeti, Elgar, Finzi, Holst, Vaughan Williams, and Stanford

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Monday, July 21** (T'ang String Quartet); **Tuesday, July 22; Wednesday, July 23; Thursday, July 24; Wednesday, August 13; Thursday, August 14.**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413)637-1430.

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Becket Arts Center of the Hilltowns • Becket
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Sarah Lee Guthrie concert 8/24 2pm. Artists studio tour, arts workshops, exhibits & more.

Berkshire Botanical Garden • Stockbridge
(413) 298-3926 • www.berkshirebotanical.org
Display gardens, sculpture show daily 10-5. Flower Show 8/2-3, Arts & Crafts 8/17-18.

Berkshire Community College • Pittsfield
(413) 499-4660 ext. 374 • www.berkshirecc.edu
Children's Circus Grande Finale Performances-August 15, 7 pm and August 16, 1 pm Ta Dah!

Berkshire Museum • Pittsfield • (413) 443-7171
www.berkshiremuseum.org
Myth, Object and the Animal: Glass Sculptures by William Morris.

The Eric Carle Museum of Picture Book Art
Amherst (413) 658-1100 • www.picturebookart.org
New! Mitsumasa Anno Apr. 14-June 29, Leo Lionni July 12-Oct.19, Eric Carle Mar-July.

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Robert Frost Stone House Museum • Shaftsbury
(802) 447-6200 • www.frostfriends.org
Historic home of poet Robert Frost. Open daily 10 to 5 (closed Mon) Admission $5.

Hancock Shaker Village • Pittsfield
(800) 817-1137 • www.hancockshakervillage.org
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Inkberry • North Adams • (413) 664-0775
www.inkberry.org
Writing workshops, book groups; year-round readings featuring Rick Moody 8/15.

The Mount • Lenox • (413) 637-1899
www.EdithWharton.org • Edith Wharton's 1902 estate. Designer-decorated rooms, gardens, Terrace Café. Daily 9-5.

North Adams Museum of History and Science
North Adams • (413) 664-4700
www.geocities.com/northadamshistory
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Pleasant Valley Wildlife Sanctuary • Lenox
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Sevenars Concerts • Worthington
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Sheffield Historical Society • Sheffield
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Ventford Hall Museum of the Gilded Age
Lenox • (413) 637-3206 • www.gildedage.org
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Williams College Museum of Art • Williamstown
(413) 597-2429 • www.wcma.org
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Berkshire Visitors Bureau
Berkshire Common – Pittsfield, MA
800-237-5747 www.berkshires.org

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Berkshire Performing Arts Calendar – August 1–31, 2003

Aston Magna
Great Barrington (413) 528-3595
www.astonmagna.org
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Barrington Stage Company
Sheffield (413) 528-8888
www.barringtonstageco.org
Mainstage: 8/7-23: The Game. Stage II: 7/30-8/10: The Shape of Things.

Berkshire Choral Festival
Sheffield (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony 8/2 Bach St. Matthew Passion, 8/9 Mendelssohn.

Berkshire Opera Company
Pittsfield (413) 442-0099
www.berkshireopera.org
The Secret Marriage 8/2, 3.

Berkshire Theatre Festival
West Stockbridge (413) 298-5536 x14
www.berkshiretheatre.org
Talleys Folly 8/1-9, Peter Pan 8/13-30, Assassins 8/6-8/29.

Images Cinema
Williamstown (413) 458-5612
www.imagescinema.org
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www.jacobspillow.org
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MASS MoCA
North Adams (413) 662-2111
www.massmoca.org
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Music & More in the Meeting House
New Marlborough (413) 229-3126
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MusicWorks in the Berkshires
(866) CON BRIO
www.MusicWorksintheBerkshires.org
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Shaker Mountain Performing Arts Festival
Pittsfield (800) 588-9757
www.shakermountainfestival.org
L'Elisir D'Amore, Manon, Norma, Le Nozze di Figaro, w/ Albany Symphony Orchestra Members.

Shakespeare and Company
Lenox (413) 637-3353
www.shakespeare.org
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The Theater Barn
New Lebanon, NY (518) 794-8989
www.theaterbarn.com
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Williamstown Chamber Concerts
Williamstown (413) 458-8273
Chamber Music at the Clark Art Institute – August 5, 12, 19 and 26. 8:00 p.m.

Williamstown Theatre Festival
Williamstown (413) 597-3399
www.wtfestival.org
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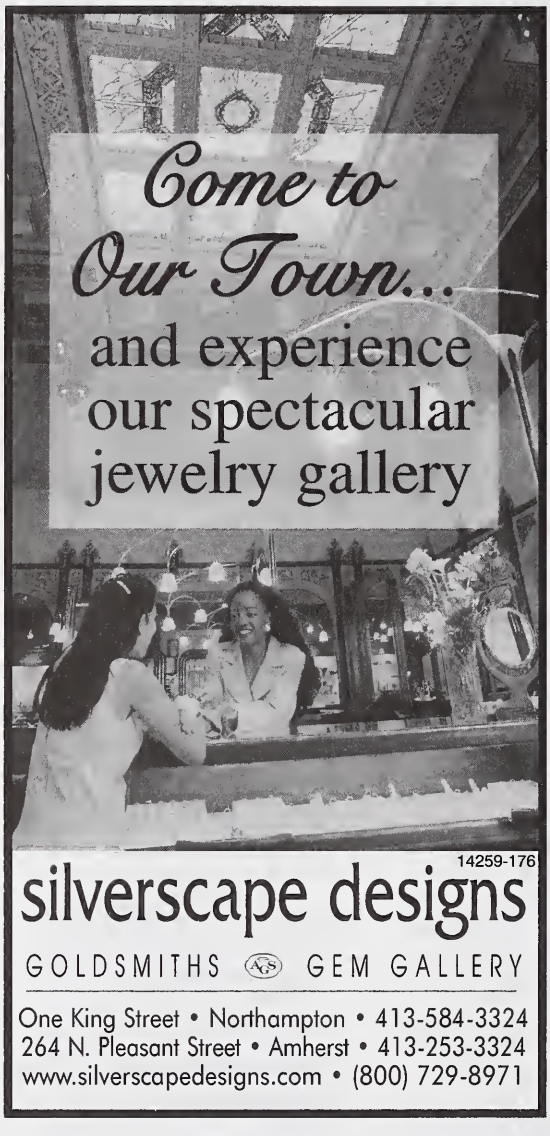
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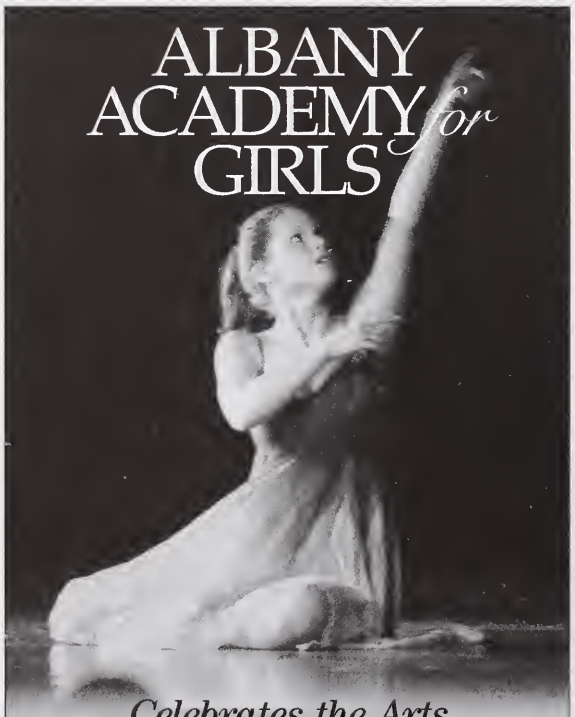
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The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

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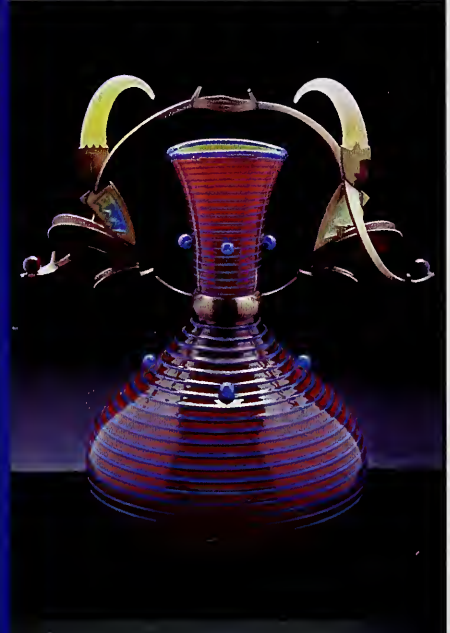
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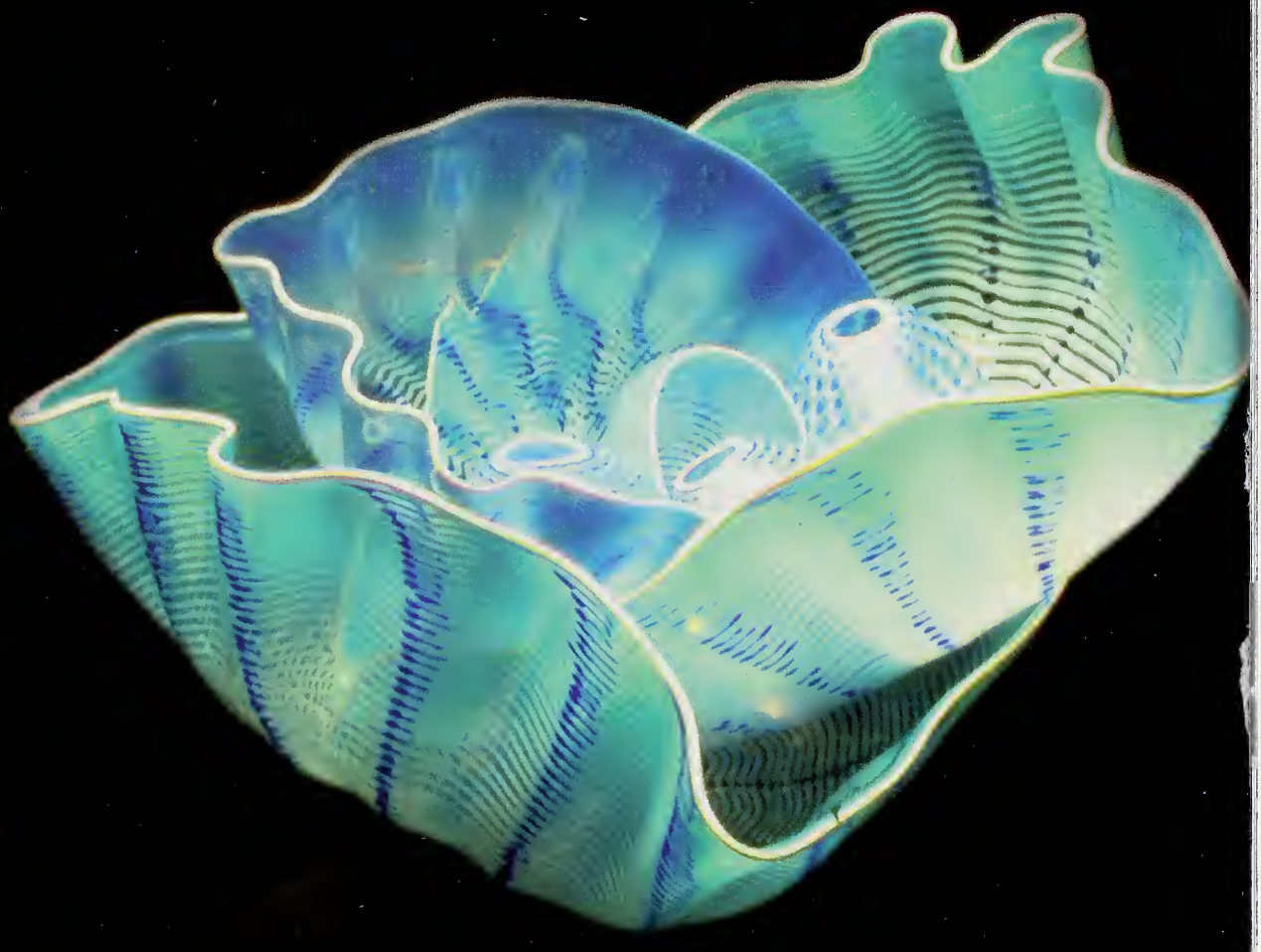




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Carmen Fantasie, for violin and orchestra — Waxman
(based on themes from the Bizet opera)

Dance of the Cossacks, from *Taras Bulba* — Waxman

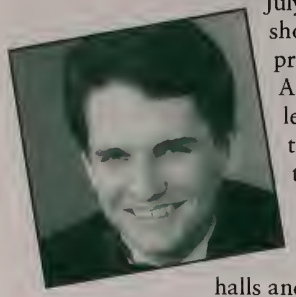
Interplay for Three Violins and Orchestra — C. Brubeck

MS. CARTER, MS. IVERS, and MS. ST. JOHN

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ARTISTS

In February 1995 Keith Lockhart was named twentieth conductor of the Boston Pops Orchestra since its founding in 1885. Now in his ninth season as conductor of the Boston Pops, Keith Lockhart has conducted more than 600 concerts and made 55 television shows, including 35 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by WBZ-TV4 in Boston and shown nationally on CBS Television; and *Holiday at Pops*, produced by WCVB-TV5 in Boston and shown nationally on A&E. The 2002 *Evening at Pops* telecast of "Fiddlers Three," led by Mr. Lockhart, won the ASCAP Deems Taylor Award in the Television Broadcast category. Mr. Lockhart has also led two Boston Pops performances at Carnegie Hall, twenty national tours, and four overseas tours of Japan and Korea. Under his direction, the orchestra has broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. In February 2002 he led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Since 1996 Keith Lockhart and the Boston Pops Orchestra have recorded exclusively with RCA Victor. Mr. Lockhart's first six albums with the Boston Pops Orchestra on RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller* (1996), *American Visions* (1997), the Grammy-nominated *The Celtic Album* (February 1998), *Holiday Pops* (September 1998), *A Splash of Pops* (1999), and the Latin Grammy-nominated *The Latin Album* (2000)—all received critical and popular acclaim. A compilation album entitled *Encore!,* featuring tracks from the previous five recordings, was released in March 2000. The orchestra's latest recording, *My Favorite Things–A Richard Rodgers Celebration*, was released in April 2002.



Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Montreal, New York, Philadelphia, Singapore, Toronto, and Vancouver. In September 2002 he opened the Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma; on New Year's Eve 2002 he led the Deutsches Symphonie-Orchester in Berlin; and he made his debut with the Concertgebouw Orchestra of Amsterdam in June 2003. Upcoming engagements include performances with the Toronto and Baltimore symphonies during the 2003-04 season. He will also make his Boston Lyric Opera debut next season, leading *Tosca* in March and April of 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

Christopher Brubeck on his *Interplay* for Three Violins and Orchestra

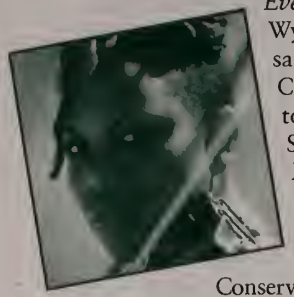
In *Interplay*, I wanted to incorporate a bit of the violin styles one hears in various cultures. Exploring the inter-relationship between folk music and how it might relate to classical traditions intrigued me. As a composer I just start writing and experimenting—sometimes the results are richer than what I imagined. In my sketches, it soon became clear to me that some of the traditional folk music melodies I was incorporating thematically were easily integrating with classical harmonic progressions. These Bach-like chord progressions totally tied into the chord changes of jazz standards. Jazz musicians still cut their teeth on improvising over the same kinds of changes that Bach and his fellow organists created and improvised over centuries ago. It was fitting that Regina be given space to improvise, and coming from a more folksy tradition, Eileen is given some space to stretch out and deliver the heart of her musical roots. Lara has a couple of cadenzas in the classical vein, the first of which I wrote with a tongue-in-cheek attitude. I discovered that the gypsy/flamenco realm provided the perfect common ground for exciting musical trading, improvising, displays of technical prowess, and playful interaction among the three violinists, before restating the opening theme. I hope you have as much fun listening to this piece as I did writing it.

From her star musical turn in *Riverdance* and her 30-plus medals in the All-Ireland Championships to her session work and appearances with such diverse artists and ensembles as Paula Cole, the Chieftains, and the Boston Pops Orchestra, Eileen Ivers has established herself as the world's pre-eminent exponent of the Irish fiddle. A founding member of the all-woman folk group Cherish the Ladies, Eileen Ivers has toured the world to great acclaim, not only with *Riverdance* and Cherish the Ladies, but as a featured player with such popular contemporary performers as the Hothouse Flowers, Luka Bloom, and Patti Smith, and with her own band. Her recording credits include appearances on more than 75 albums and numerous movie scores. In recent seasons Eileen has performed with symphony orchestras here and abroad, toured throughout Europe, the United States, Russia, Japan, Australia, the Philippines, Mexico, and the Caribbean, and made numerous television appearances. In 1999 Eileen Ivers released a solo recording, *Crossing the Bridge* (Sony Classical), which blends her Irish-based fusion style with the sounds of world-music performers John Doyle and Seamus Egan of Solás, Bakithi Kumalo (heard on Paul Simon's *Graceland* album), Joanie Madden of Cherish the Ladies, and jazz artists Eddie Gomez and Randy Brecker. In 1998 Eileen appeared on Sony Classical's *Back to Titanic*. Born in an Irish community in the Bronx, New York, Eileen Ivers began playing the fiddle at age eight and eventually studied with famed Limerick-born fiddler Martin Mulvihill. Along with her 30 medals, she won seven All-Ireland fiddle titles and an eighth on the tenor banjo, establishing her as the most-awarded competitor ever in the All-Ireland Championships. For more information about Eileen Ivers, visit her website at www.eileenivers.com. Eileen Ivers's tour manager is Brian Mulligan.

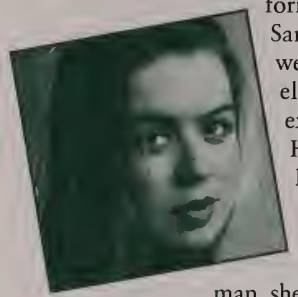


Over the past four years, Regina Carter and her quintet have brought audiences to their feet with exhilarating performances worldwide. In addition to her ongoing touring, she has performed a program of music for jazz quintet and orchestra with the Minnesota Orchestra, Atlanta Symphony, and Milwaukee Symphony, among others. In December 2001 she became the first jazz artist and the first African-American to be chosen to play Paganini's famed Guarneri "Cannon" violin in Genoa, Italy, where it resides under lock and key. She subsequently returned to Genoa to use the Paganini violin for her latest recording, *Paganini: After a Dream*. In May 2002 she made her

Boston Pops debut in the world premiere performance of Chris Brubeck's *Interplay*, along with Nadja Salerno-Sonnenberg and Eileen Ivers, a performance taped for PBS's *Evening at Pops*. Regina Carter won acclaim for her solos on Wynton Marsalis's *Blood On The Fields* tour in 1997 and Cassandra Wilson's *Travelin' Miles* concert at New York's Lincoln Center in 1998. Her early musical experiences in her hometown of Detroit included membership in the Detroit Civic Symphony Orchestra and the pop/funk group Brainstorm. Ms. Carter has also recorded with some of the new R&B divas, including Mary J. Blige and Lauryn Hill. As a college student, Regina Carter was a double major in classical music and African-American music at both the New England Conservatory and Oakland University in Rochester, Michigan. Her discography includes recordings with Patti LaBelle, Aretha Franklin, vocalist Cassandra Wilson, trombonist Steve Turre, pianists Kenny Barron and Danilo Perez, and guitarist Rodney Jones. Under her own name she has released *Regina Carter* (1995) and *Something For Grace* (1997), both on Atlantic Records. In 1999, *Rhythms of the Heart* made its debut under Verve Records. Her fourth CD, *Motor City Moments* (2000), is a tribute to the musical legacy of her hometown of Detroit. *Freefall*, a 2001 collaboration with pianist Kenny Barron, was nominated for a Grammy.



Canadian-born violinist **Lara St. John**, who makes her Boston Pops debut this evening, has performed as soloist with orchestra and in recital around the world. During 2002-03 she appeared with the symphonies of Portland, Delaware, and Knoxville, the Florida Orchestra, and the Northwest Sinfonietta. Future engagements include performances with the Vancouver Symphony, Pensacola Symphony, San Jose Silicon Valley Symphony, and Charlotte Symphony, as well as major recitals in San Francisco, Montreal, Toronto, and elsewhere. A successful recording artist, Lara St. John has an exclusive multi-release recording contract with Sony Classical. Her first Sony disc, featuring innovative renditions of works by Bach, will be released worldwide this year. Her debut CD on an independent label, *Bach Works for Violin Solo*, has sold over 30,000 copies. Following the release of her second album, *Gypsy*, which features Lara with pianist Ilan Rechtman, she was named by *The Strad* magazine as one of "the stars of the next decade." In January 2002 Lara released *Bach: The Concerto Album*, on her own label, Ancalagon Records. She has been victorious in several competitions and in 1997 won the use of the 1702 Lyall Stradivarius for two years from the Canada Council for the Arts and an anonymous donor. Currently she performs on the 1779 "Salabue" Guadagnini, thanks to an anonymous donor and Heinl & Co., Toronto. Lara began playing the violin when she was two years old. She made her first solo appearance with orchestra at age five, and her European debut five years later. At ages 12 and 13, she toured Spain, France, Portugal, and Hungary. She entered the Curtis Institute at 14, and spent her first summer at Marlboro three years later. Upon her graduation from Curtis, Lara studied and traveled extensively throughout the former Soviet Union and Eastern Europe. She spent two years in England at the Guildhall School, holds a certificate from the Mannes College in New York City, and earned an artist's diploma from Boston's New England Conservatory. Her teachers over the years have included Linda Cerone, David Takeno, Arnold Steinhardt, Felix Galimir, and Joey Corpus. Her website is www.larastjohn.com.



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

First Violins
Tamara Smirnova
Bo Youp Hwang
Amnon Levy
Nancy Bracken
Aza Raykhtsaum
Valeria Vilker Kuchment
Tatiana Dimitriades
James Cooke
Si-Jing Huang
Victor Romanul
Catherine French
Kelly Barr
Wendy Putnam
Xin Ding
Alexander Velinzon
Joseph Scheer

Second Violins
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Gerald Elias
Frank Powdermaker
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Clayton Hoener
John Holland

Violas
Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
Kazuko Matsusaka
Rebecca Gitter

Cellos
Martha Babcock
Sato Knudsen
Luis Leguía
Jonathan Miller
Carol Procter
Owen Young
Mihail Jojatu
Ronald Lowry

Basses
Lawrence Wolfe
Todd Seeber
Benjamin Levy
Robert Caplin
Joseph Holt
Gregory Koeller
Mark Henry

Flutes
Ann Bobo
Kathleen O'Donnell

Piccolo
Linda Toote

Oboes
Mark McEwen
Kathy Lord

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Craig Nordstrom

Saxophone
Michael Monaghan

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Richard Menaul
Kevin Owen
Richard Mackey
Jane Sebring

Trumpets
Thomas Rolfs
Benjamin Wright
Peter Chapman
Bruce Hall

Trombones
Norman Bolter
Ronald Barron

Bass Trombone
Mark Cantrell

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
James Gwin

Harp
Ann Hobson Pilot

Piano
Bob Winter

Electric Bass
Mark Henry

Guitar
Jonathan Finn

Librarian
William Shisler

Personnel Manager
Bruce M. Creditor

Stage Manager
John Demick